THE TAILOR AND CUTTER ACADEMY

SYSTEMS OF CUTTING

ALL KINDS OF TAILOR-MADE GARMENTS

PART II

DEALING WITH THE CUTTING AND MAKING OF ALL KINDS OF JACKETS AND BODY COATS

BY

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CONTENTS

	PAGE
Introduction	1
Qualifications for the Cutting Room	1
Taking the Order	1
Figures Illustrating Measuring	2-3
How to Measure	4-5
Shoulder Measures	6
Letter Orders	6
Proportionate Scale	7
Peculiarities of Form	8
Illustrations of Squares	9
New Registered Square	10
The Graduated Square	10
Angles on Square	11-12
The Reverse Side	13
Technical Terms	14
Balance	14
Straightness, Crookedness	15
Waist Suppression	15
Lounge System	15
Diagram of Lounge System	16
Hints on Making	19
Principle of Sleeve System	20
Diagram of Making	21
Diagram of Sleeve Studies	23
Sleeve Pitch	24
Whole Back Lounge without Fish	25
Diagram of Same	26
Riding Lounge	27
Diagram of Riding Lounge	28
Hints on Making	29
Boys' Lounge	30
Lounge for Corpulent Figures	32
Provision for Corpulence	33
Diagrams of Corpulent Lounge	33
D.B. Reefer	34
Diagram of Reefer	35
Norfolk Jacket	36
Seams and Pleats	37-38
Yokes	38
Hints on Making	38
Sporting Skirted Jacket	38
Diagram of Sporting Jacket	39
Pivot Sleeve	39-40
Clerical Lounge	41
Hints on Making	41
Dress Jackets	41
Diagrams of Three Styles of Dress Jackets	42
Smoking Jacket	43

	PAGE
Diagram of Smoking Jacket	44
Making Smoking Jacket	45
Jockey's Blouse	45
Diagram of Jockey's Blouse	46–47
Eton Jacket	48
Diagram of Eton Jacket	48
Hints on Making Eton Jackets	49
Boys' Sailor Blouse	50
Diagram of Boys' Blouses	51
Sailor and Cape Collars	51–52
Morning Coat	52
Hints on Making	53
Diagram of Morning Coat	54
Diagram on Making	55
Skirt Manipulation	56
Pleat Pockets	57
Working Man's Coat, Diagram	58
System for Working Man's Coat	59
Corpulent Morning Coat	60
Diagram of Corpulent Morning Coat	61
Measures for Corpulent Morning Coat	62
System for Corpulent Morning Coat	63
Hints on Making Corpulent Morning Coat	64
D.B. Frock Coat	65
Diagram of D.B. Frock Coat	66
Lapels	67
Hints on Making	68
Position of Seams	69
Diagrams of Variations in Seams	70
Various Styles of Cuffs	70
Frock Coat, Forepants	71
Varieties of Opening	72
Points of Style	72
Silk Facings	73
Frock Coat, Making	74
The Canvas	74
The Linen Stays	74
The Linings	74
Diagrams of Making	76
Inside Finish and Back Tacks	77
Gents' Hunting Frock	78–80
Dress Coat	81
Diagrams of Dress Coat	81
Special Requirements of a Dress Coat	83
Hints on Making	83
New Vee Shape Style	84
Diagram of same	86
Conclusion	87

The Tailor and Cutter Academy

SYSTEMS OF CUTTING

PART II

All Kinds of Jackets and Body Coats

INTRODUCTION

The subjects treated of in the following pages are those garments which usually fall to the share of the coat cutter's lot. Before dealing with the garments I offer a few observations on the

QUALIFICATIONS FOR THE CUTTING ROOM

The cutter should endeavour to become fairly familiar with the leading features of all kinds of garments, so that he may be able to advise his customers respecting them should they desire him to do so.

He should know the varied effects produced by pattern, colour, and finish of cloth—that stripes worn vertically make a man appear taller, that checks make him look wider, that light colours make him appear larger, and dark colours smaller; that smooth surfaced cloths have a minimising effect, while rough surfaces present an enlarged appearance.

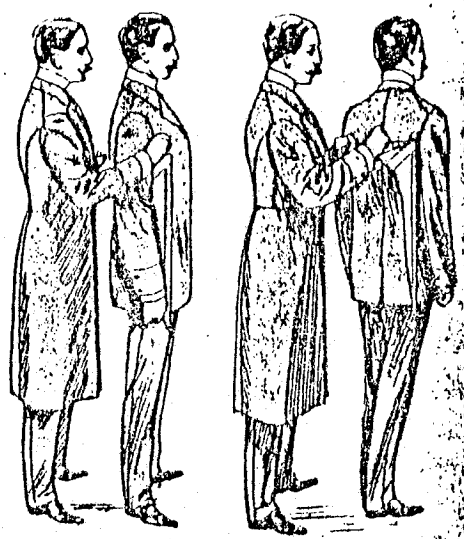
He should realise the suitability of certain styles, both of cut and cloth, for certain classes of customers, and that appropriateness is one of the most important secrets of success.

TAKING THE ORDER

Before commencing to measure, the cutter should have a definite idea of what is wanted and have entered all the details of pockets, finish, &c., in his order book.

He should measure with his eyes as well as his hands and tape, watching carefully for peculiarities of form, such as lopsidedness, &c.

FIG. 1.—Getting depth of scye by tape.



FIGS. 2 and 3.—By square.

FIG. 4.—Depth of scye.

FIG. 5.—Waist length.

FIG. 6.—Full length.

FIG. 7.—Across back.

FIG. 8.—Back to elbow.

FIG. 9.—Back to cuff.

FIG. 10.—Across chest.

FIGS. 11 and 12.—The over-shoulder.

He should handle his customers as little as possible, and always treat them in the most courteous and polite manner, maintaining an even temper, and always displaying a desire to meet the wishes of the customer, and a willingness to understand them.

HOW TO MEASURE FOR THE ACADEMY SYSTEM

The Tailor and Cutter's Academy System, in the abstract, may be used either as a breast measure, a shoulder measure, or a direct measure method, though it is in the latter way, I think, the best results can be obtained, as by these means the peculiarities of the customer's shape are fully provided for, and this consequently saves the cutter from all needless worry and anxiety as to provisions to make for disproportion. The first thing that is necessary is to take the order, and I will assume that one of the fashion plates published with the *Tailor and Cutter*, has met with the customer's approval, and after the details of material, &c., have been entered in the order book, we proceed with

THE MEASURES

The order usually taken is the lengths first and the widths after.

The first length is the depth of scye, and in order to get this accurately it is necessary to find the true level of the bottom of the armhole on the back-seam.

This may be obtained by throwing the tape over the shoulders and bringing it back under the arms, straight across the back, as shown by the accompanying Fig. 1.

If any difficulty is experienced in getting it that way, take the square, and with the short arm close up to the armpit, and the long arm in the true vertical, make a mark at the back of the scye, and another at the front, as illustrated on Fig. 2. Now make another mark at the back-seam level with the mark at the back of the arm, as shown on Fig. 3.

Now take the first measure from the nape of the neck to the mark on the back-seam level with the bottom of scye, as shown on Fig. 4.

Now continue on to the natural waist length (usually about one-fourth of the total height), as illustrated on

Fig. 5; and then continue on to the full length, as Fig. 6, and as Lounges are now worn decidedly long, this fact must not be overlooked.

A good guide for the length will be half the total height, less 2, 3, or 4 inches, according as the jacket is wanted long or short.

Now take the width of back from centre-seam to back of armhole, or if there is no seam in the middle of the back, take the measure right across and halve it. This measure is best taken with the arm resting at the side (*see* Fig. 7).

Now raise the arm at right angles to the body, bring it

FIG. 13.—Front shoulder.

FIG. 14.—Chest.

FIG. 15—Waist.

forward so that the wrist comes level with the front of the figure, and then continue the measure to the elbow, as Fig. 8, and then continue to the wrist, as per Fig. 9.

Now come to the front of the figure, and measure from the front of the one armhole to the front of the other, and the half of this will give the across-chest measure (*see* Fig. 10).

The next measure is the front shoulder, which is taken from the nape of the neck to the bottom of the armhole in front, as shown by Fig. 13. This measure should be taken closely.

Next take the over-shoulder measure, as illustrated on Figs. 11 and 12. This is taken from the mark on the back-seam over the shoulder, and down to the level of the bottom of the scye in front. This measure also should be taken on the close side.

It only now remains to take the circumference of the chest in harmony with the customer's idea of fit and the measure of the waist in like manner, as shown on Figs. 14 and 15.

Lastly, take the hip measure.

These measures would stand as follows for a 36 breast: 9, 17, 30, 6½, 20, 32, 8, 12½, 17, 36, 32, 37.

These measures are simple and easily taken, being short and between well-defined points, so that even the novice may become expert in their use after a little practice.

SHOULDER MEASURES

If shoulder measures are preferred, the best of them are taken from the back-seam, about 5 or 6 inches down from the nape, and goes over the front shoulder, around the front scye, and returns to the same point again.

In proportionate figures this is equal to three-quarters of the breast, and is an excellent measure to detect variation in the size of shoulder and scye.

Two-thirds of this measure is used as a working scale instead of the half-breast.

The width of sleeve may also be taken with advantage if the customer expresses any special desire as to size.

The aim of measuring must be to obtain the size of the body, the shape of the body, and the wishes or tastes of the customers.

Care in taking the order is always time well spent.

LETTER ORDERS

When cutting from the measures taken by others, or from letter orders, a guide is often desired as to relative proportions.

Vincent's Scale of Relative Proportions for Males

Chest	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Waist	23	24	25½	27	28	28½	29½	32	34	37	39½	42	46	50	54
Seat	23	24½	26½	28¾	31	33	35	37	39	41	43	45	47	49	51
Scye Depth	5⅛	6	6¾	7¼	7¾	8¼	8⅝	9	9⅜	9¾	10⅛	10½	10¾	11	11¼
Natural Waist.	10	12	13½	14¾	16	16¼	16½	17	17¼	17½	17¾	17⅝	18	18¼	18½
Full Length Lounge.	17	20	22½	24	26	28½	29¼	30	30½	31½	32	32	32½	32½	32½
Full Length Morning Coat						36	37	38	38½	39	39	39½	39½	40	40
✕ Back	4⅜	4¾	5⅛	5½	6	6½	6¾	7¼	7⅝	8	8⅜	8¾	9	9¼	9½
Elbow	10	12	14	16	18	19	20	21	21¾	22½	23	23½	24	24	24
Cuff	15½	19½	22½	25½	27½	29½	30¾	32	33	33½	33½	34	34	34	34
✕ Chest	4⅝	5¼	5¾	6¼	6¾	7¼	7⅝	8	8½	9	9½	10	10½	11	11½
Front Shoulder	8⅝	9½	10	10½	11	11½	12	12½	13	13½	14	14½	15¼	16	16¾
Over Shoulder	11½	12¾	13⅜	14¼	14⅞	15⅝	16¼	17	17¾	18½	19¼	20	21	22	23
Vest Length	16¼	17⅞	19	20¼	21¾	23	24	25	25½	26	26½	27	27½	28	29
Side Trousers	22½	27½	32½	36½	38½	40	42	43½	44	45	45½	46	46½	47	47½
Leg	15½	19½	23¼	26½	28	29½	30½	31½	32	33	33½	34	33½	33	32½
Knee	10½	11¼	12	13	14½	16½	17	18½	19	19½	20	21	21½	22	22½
Bottom	10	10⅞	11½	12½	13½	14	15½	16	17	17½	18	19	20	20	20
Right Knee.	8¾	9½	10¼	11	12	12⅞	13½	14½	15½	16	16⅜	16⅞	17⅛	17½	18
Small	8	8¾	9½	10¼	10¾	11¼	11¾	12⅜	13¼	13⅞	14¼	14⅞	15¼	15⅜	16¼
Calf.	8½	9¼	10	11	12	13	14	15	15½	16	16½	17	17½	17½	18
Neck	11½	12	12½	13	13½	14	14½	15	15½	16	16½	17	17½	18	18½
Size.	000	1	3	5	7	9	11	13	15	17	19	21	COPYRIGHT		

Breeches length to Small; half leg length. Knee 2 inches higher Calf 3 inches lower
Waist for Breeches & Trousers 1 inch less than for Coats, Frock & Dress Coats, twice Natural
Waist plus 6 for back length, Overcoats at least 2 larger, Ulsters 7 off ground.

In these cases the tables of measurements on page 7 will prove of service. They have been carefully compiled in harmony with the dictates of long observation and experience, and are far before any other breast-measure method.

THE VINCENT TAPE

The leading features of the scale given on preceding page have been embodied in a tape, which, in addition to being an inch tape, has the following quantities marked on it for all sizes from 24 to 50 breast. The shoulder slope, depth of scye, width of back, width of break neck, the front shoulder and the over-shoulder.

The cutter possessing one of these tapes is able to draft out any size pattern by simply using the various quantities as marked for the breast measure he is cutting for.

The price of this tape is 1s.; post free, 1s. 1d.

This tape is also extremely useful in helping the measurer to detect when his customer is out of proportion and to make such observations at the time of measuring as will enable him to produce a successful fit for all sorts and shapes of men.

PECULIARITIES OF FORM

It is always well to bear in mind the child is short in limb, corpulent in figure, and large in shoulder.

The youth is long of limb, small in chest, and has a tendency to stoop.

The man of mature age is often corpulent, erect, square in the shoulders, small in the shoulders, and short limbed.

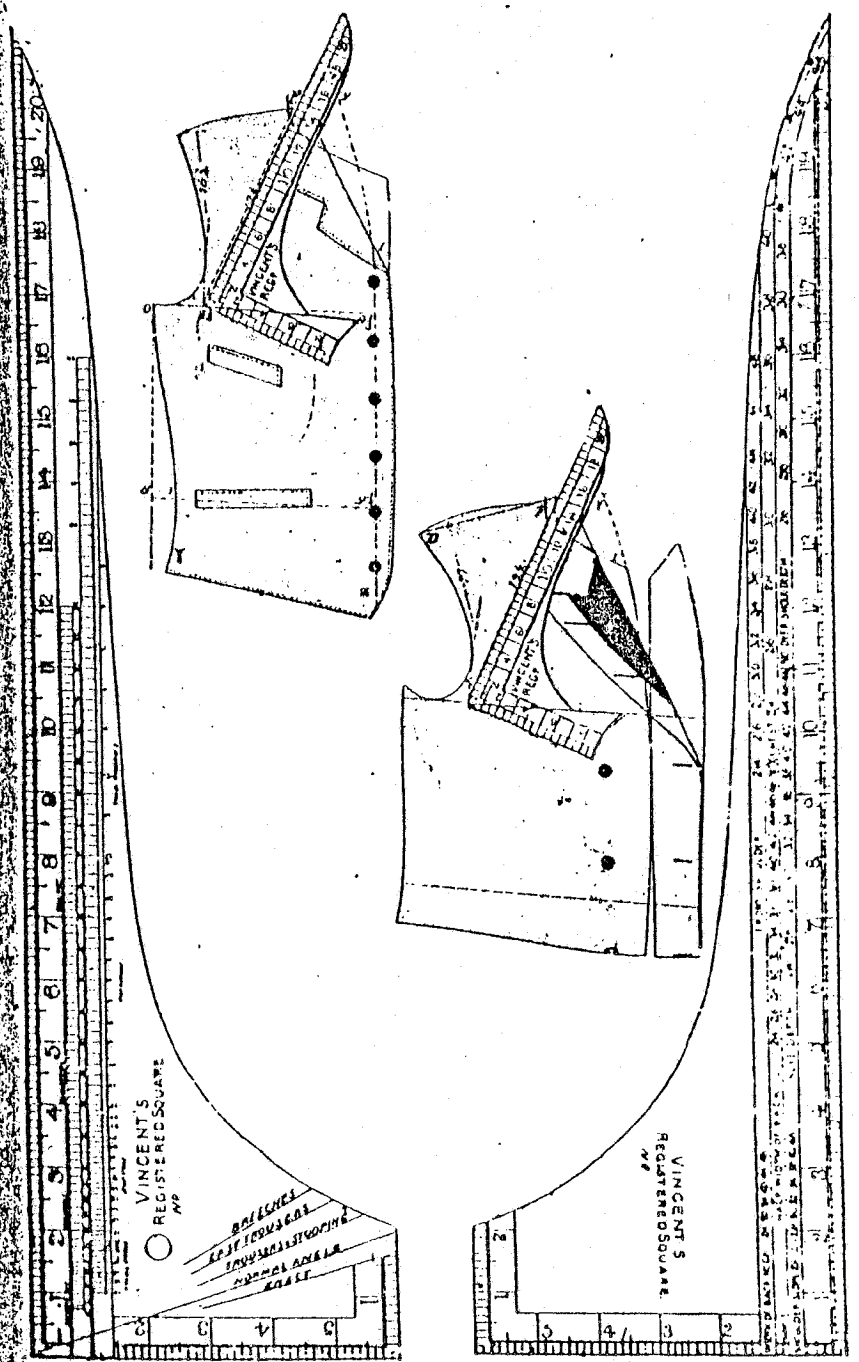
Stooping figures are prominent in the blade, flat on the seat, and flat in the chest. They are also often large in the shoulders, and their arms hang forward.

Erect figures are flat in the back, well developed at the chest, prominent at the seat, and backward hanging at the arms.

Short people are often square in the shoulders.

Tall people are often sloping in the shoulders.

Deformed people are often very sensitive on the subject of their malformation; the cutter should, therefore, avoid reference to it.



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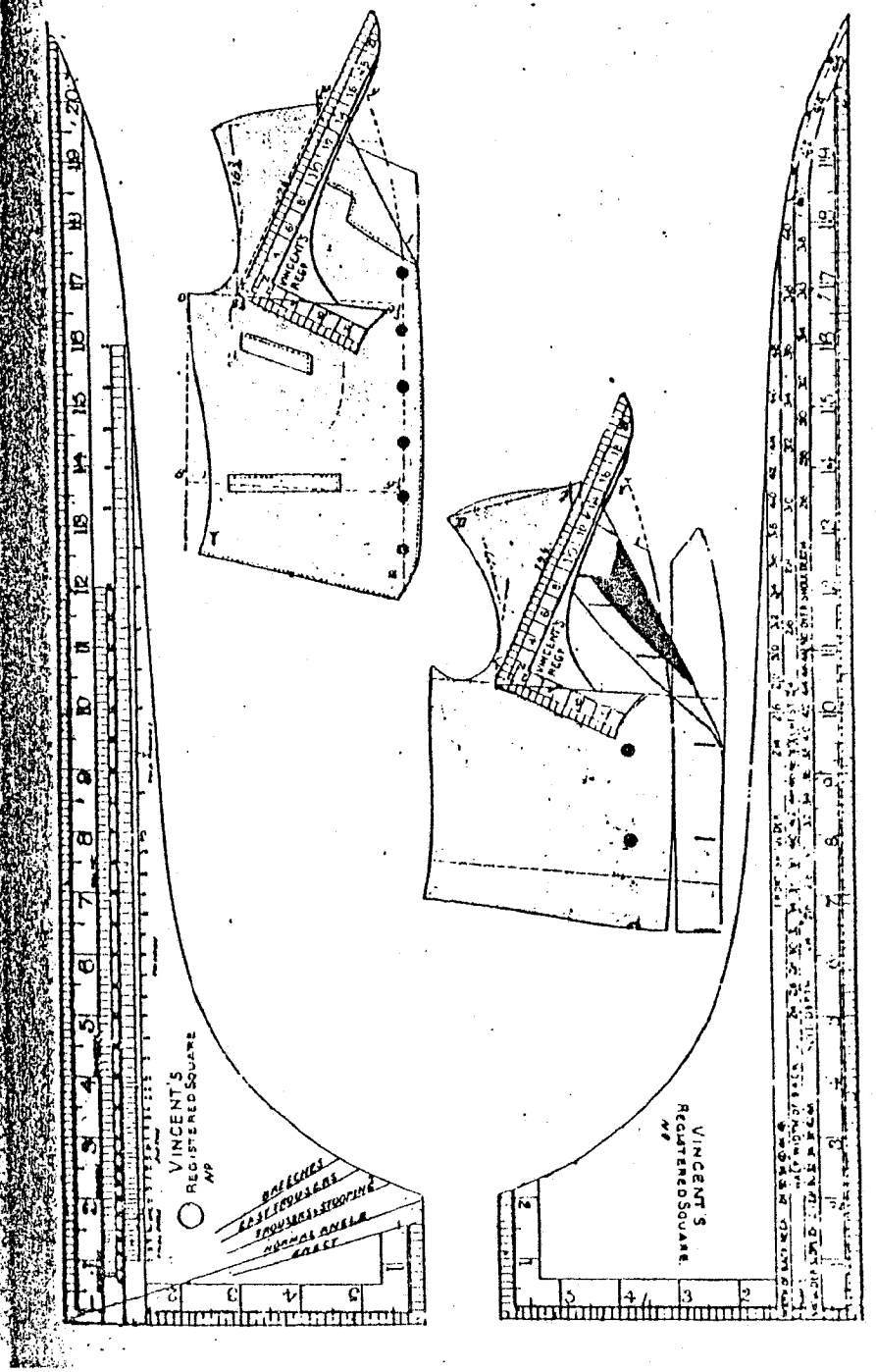


meant stooping vest), "Trousers and stooping," "Vest," "Normal Angle," "E. Vest," by which is meant erect vest and "Erect."

Now each of these angles has its use. The breeches angle is used for drafting the seat angle up from the fork-point, the angle of the square being made to run in line with the fork-line, and with the corner of the square on the fork-point of the topsides, and is specially adapted for the C.P.G. System.

The next angle is marked "Easy Trousers," and this is used in the same way as the breeches angle, but for those trousers which require ample provision for stooping, &c.

The next angle is "S. Vest," and that is used in drawing a line up from the front of scye to find the neck-point in the following manner: The corner of square put to the front of the scye on the depth of scye line, and the angle "S. Vest" is adjusted to come on the depth of scye line, and then a line is drawn from the front of scye up to the neck-point. The exact position of the neck-point being found by measuring up from the front of scye, the front shoulder measure less the width of the back neck.

The angle marked "Vest" is used in the same way as this for the vest of the normal figure, and the angle marked "E Vest" for the vest of an erect figure.

The next angle is marked "Trousers, stooping," and this angle serves a double purpose; first, of indicating the angle of the seat-seam for proportionate and ordinary style trousers, and secondly, to find the position of the neck-point of the coat for a stooping figure in the following way; place the corner of the square on the depth of scye line at front of scye, then adjust the angle to run with the depth of scye line, and with the square in this position, draw a line up by the long arm, and on this mark off, starting from the depth of scye line, the front shoulder measure less the width of back neck, and this will find the position of the neck-point. In the same way the normal angle is used for finding the neck-point of the ordinary figure, and the erect angle for the neck-point of the erect figure.

In practice, these angles have been found most successful for small, medium, and large sizes, but it may be as well

for us to point out here that as compared with the sweeps formerly used in drafting the C.P.G. System, the new square produces a slightly straighter neck-point for the small sizes, and a rather more crooked shoulder for the large sizes, both of which features are rather beneficial than otherwise.

THE REVERSE SIDE

On the other side of the square there is, in addition to the usual inch divisions with the various fractions, a complete scale of the special measures required by the C.P.G. together with some very useful additions. These measures are arranged from the scale of average measures for proportionate figures, as issued with the C.P.G. and give the correct width of back-neck and front shoulder measures for all sizes from 24 to 48, and as these are arranged in one line, it is very easy to get the length of the shoulder of the forepart from the front of scye to the neck-point, or the entire length of front shoulder, as may be desired.

Next, the width of the half-back (with seams added) for all sizes from 24 to 48; then the width of the across chest for all sizes from 24 to 42; these, in practice, would require to be halved before it is applied to the forepart draft.

Next comes the shoulder slope from the neck-point downwards, the scye depth for all sizes from 24 to 50, and the over shoulder measure from 24 to 42; so that with these before him, the cutter can produce patterns of any size without the least difficulty.

The Square has been produced in the very best way, and is supplied at the low rate of 5s.

This being a Registered Square (No. 473792), it can only be obtained from the John Williamson Company, Limited, 42 Gerrard Street, W. It is sent by post, securely packed, and post free, price 5s. 3d.

On the illustrations on page 9 is shown how it is applied to the drafting of vests and coats.

For trousers the corner of the square is placed at A, L, the angle line on A, B, where the long arm is used to get the seat angle.

For vests the corner is placed at point $2\frac{1}{4}$, front of scye, and the angle line dropped $\frac{1}{4}$ inch at front, and the front shoulder measure, less $\frac{1}{4}$ inch, more than the width of the back neck, is applied from $2\frac{1}{4}$ to F, which locates the neck-point correctly for all sizes.

For coats the corner of square is put at front of scye and the angle line placed on depth of scye line, and the front shoulder measure, less the width of back neck, applied up to F, which will accurately locate the neck-point for all sizes.

This is no fancy arrangement, but a real practical help to the cutter and student alike.

The price of this most useful square is 5s. It is prepared from the best boxwood, fitted with brass, marked both sides and finished with bevelled edges. They are also supplied with the various quantities marked on, as in the Graduated Square, the price, in that case, being 7s. 6d. Postage 3d. extra in each case.

TECHNICAL TERMS

Early in the course of his studies the student will meet with certain technical terms which it is well he should understand, or he may be led astray. I therefore offer a few comments on the three most important.

BALANCE

is the relative length of two sides, thus—a long front balance refers to a coat cut with the front shoulder longer than proportionate, for instance, if a model pattern is taken and the forepart cut across from front edge to scye front and opened out, say, 1 inch (the quantity is of no importance) all across, the result would be a long front shoulder. The balance of a sleeve refers to the relative lengths of hind-and fore-arm seams; for instance, if a proportionate sleeve is taken and cut across from hind arm to top of fore arm, and a wedge inserted to nothing at front the result would be a sleeve with a long back balance, or, as it is more generally known, a forward-hanging sleeve.

If the pitch of the hind arm is lowered and the fore arm raised, this produces a long back balance to the sleeve.

STRAIGHTNESS AND CROOKEDNESS

are terms used in tailoring to signify certain alterations (usually) at the neck-point, thus—when the neck-point is advanced it is referred to as "straightening" the coat, and when it is receded, it is referred to as "crookening" the coat.

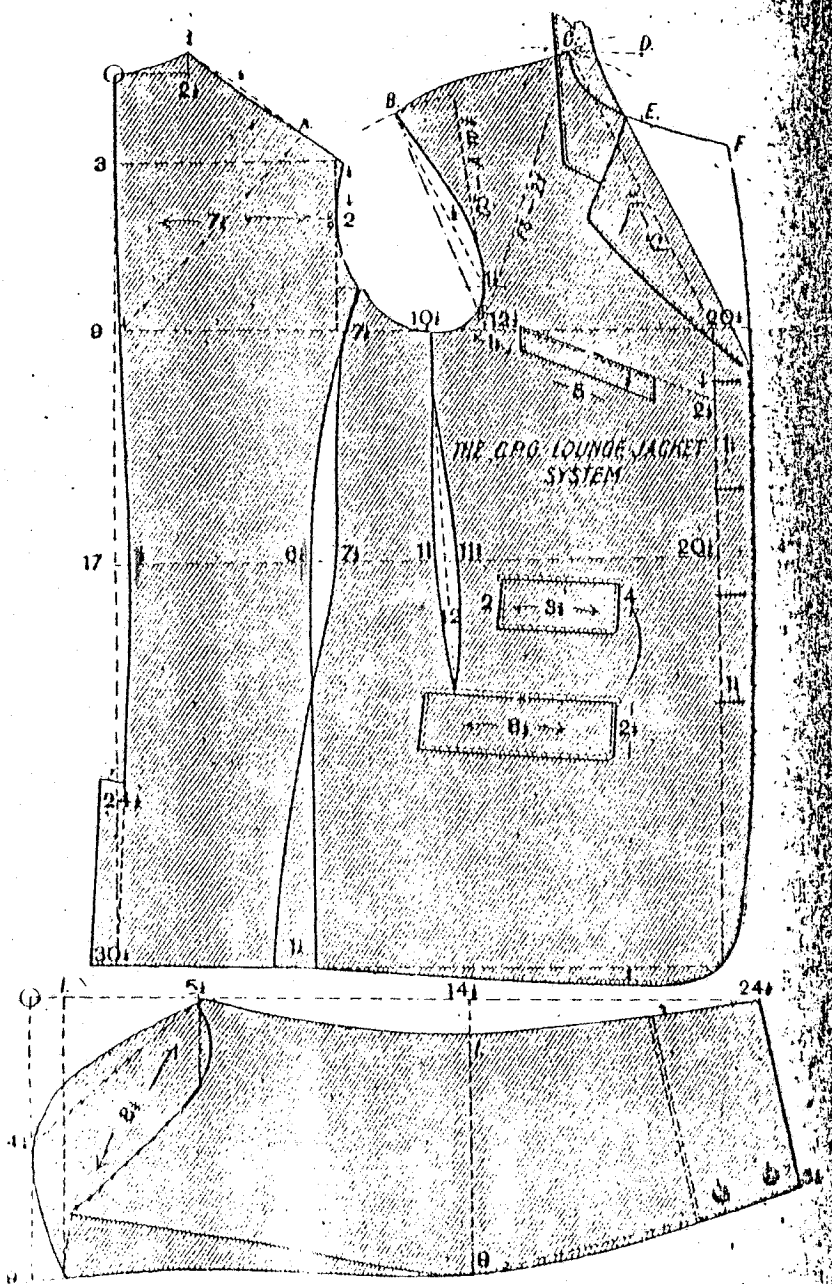
There are certain alterations which can be made at other parts which nullify these, so that the subject is a complex one. Thus, to advance the neck-point, and then to let out the bottom of the sideseam; and take it in at bottom of forepart, is to counteract at one part the alteration that is made at the other, the only real change made being a shortening of forepart slightly at bottom. The cutting of the forepart pattern across the chest and inserting a wedge to nothing at the scye produces what is known as a crooked forepart. This style of cut requires very careful working up, and is only suitable for the best trades. By taking a wedge out a straight cut is produced, and this style is very suitable for garments to be made up by machine.

WAIST SUPPRESSION

refers to the amounts taken out between back and sidebody, sidebody and forepart, fishes out of the forepart, &c. The guiding principle in this respect is, "suppression at one part produces fulness at another." So that if the shoulder-blades are prominent, the waist must be suppressed more between back and sidebody and so on.

THE LOUNGE SYSTEM

Draw lines O $2\frac{1}{2}$, O $30\frac{1}{2}$ at right angles.
O to 3 one-third depth of scye.
O to 9 the depth of scye.
O to 17 natural waist length.
O to $30\frac{1}{2}$ full length, plus $\frac{1}{2}$ inch.
Draw lines at right angles to these points.
O to $2\frac{1}{2}$ one-twelfth breast less $\frac{1}{2}$ inch.
8 to shoulder-end width of back plus $\frac{3}{4}$ inch.
17 to $\frac{1}{2}$ half or three-quarters of an inch, and draw back-seam from O through $\frac{1}{2}$ to $30\frac{1}{2}$.
$\frac{1}{2}$ to $20\frac{1}{2}$ half-chest plus 2 to $2\frac{1}{2}$ inches.



$20\frac{1}{2}$ to $12\frac{1}{2}$ the across chest measure.

From $12\frac{1}{2}$ sweep by the front shoulder measure less O to $2\frac{1}{8}$.

Now sweep again from $20\frac{1}{2}$ by the former quantity plus 1 inch, and where these two segments intersect each other locates the neck-point.

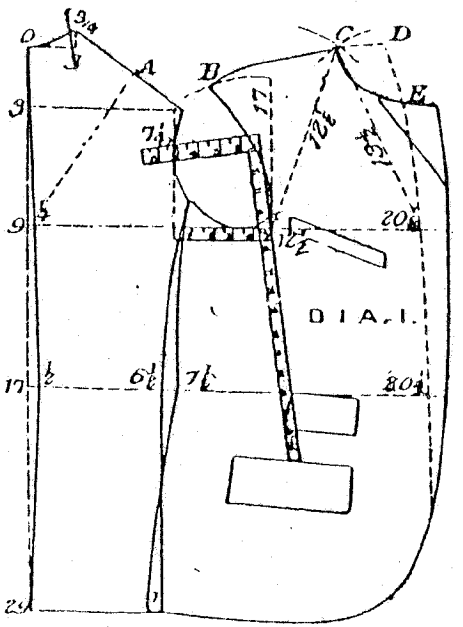
From $12\frac{1}{2}$ sweep by the over-shoulder measure less $\frac{1}{4}$ to A of the back.

Make C B $\frac{1}{4}$ inch less than the shoulder of back from $\frac{3}{4}$ to $\frac{1}{4}$.

Shape the shoulder-seam and scye as illustrated, keeping it well up at the back.

THE SIDESEAM

Make the width of back at waist one-sixth of the breast from $\frac{1}{2}$ to $6\frac{1}{2}$.



Square down from $6\frac{1}{2}$, and continue up into the scye by a gradual curve, as shown at $7\frac{1}{2}$.

From 6½ to 7½ take out 1 to 1½ inches, and let the forepart overlap the back about 1½ inches, so as to provide ample spring at that part.

Nip in the top of the sideseam a trifle, and complete the sideseam as shown.

Now mark the fish from the underarm, locating it 3 inches from the sideseam at top and 3½ inches from the sideseam at waist, and terminating it about 4 inches below the waistseam.

The amount to be taken out at the fish should be 1 inch for a close fit, and ¾ inch for a medium style.

Measure up the waist to the customer's dimensions, and add 2 to 2½ inches.

THE BREAST LINE

Now mark forward from C to D one-twelfth breast less ¼ inch, and draw the breast line from D through 20½, 20¼.

D to E about the same as C D, increasing the distance for lower rolling turns and keeping the front of the gorge straight.

Add on 1¼ inches for button-stand, and shape the lapel at F to agree with the size desired.

Complete the front according to the style desired.

Drop the bottom of front ¾ inch, and in other respects complete the draft in harmony with the customer's requirements.

The position, size, and shape of the pockets are clearly shown.

The pitches of the sleeve are at back, 2 inches down from shoulder-seam; at front, ¾ inch above 12½.

THE SLEEVE

Square down from the most backward part of the scye, as shown in small diagram, and then measure across from this line to the front of scye.

Draw line from O to 24½, and make O to 5½ agree with the measure thus taken from the scye.

Now adjust the square with the arms resting on the pitches, and the long arm falling over the centre of the

pocket. Note the quantity from angle of square to the forearm pitch, and apply this quantity from 5½ to 1.

Now mark the distance from the back pitch to the shoulder seam of the back, and from the shoulder seam of the forepart, point B of the forearm pitch, and apply that quantity from O to 9. Make point 4½ midway between the two, and shape the top of the sleeve from 5½ to 4½ and I.

Now measure off the length of the sleeve down the hindarm; continue on to 6½ for the full length of the sleeve.

Hollow the forearm at elbow 1 inch; make the width of elbow from 1 to 9, one-fourth of the breast minus 1 inch, and make the width of the cuff one-sixth of the breast plus ½ inch, or to taste.

Now measure round the bottom of the scye between the pitches, and apply that quantity to the sleeve as from 5½ in the direction shown by 8¼.

Complete the sleeve as shown.

HINTS ON MAKING

The making of Lounge Jackets demands especial care in the region of the back scye, and this is especially the case where the waist is made to fit closely, as in this draft. The back scye should be slightly drawn in, and the underside sleeve kept close. A little wadding may be put round the back scye to still further keep the fit snug.

Fig. 62 represents the most effective disposition of pocket stays.

Except when making up exceptionally heavy-weight materials, the writer prefers to carry the canvas throughout the fronts, as shown by Fig. 62, arranging the straight thread of the stiffening to run with the front edge of the forepart. This contributes something to the permanency of front set and has many more points for than against. The canvas through the shoulder is biased, and the crease is held in position by the bridle.

To dogmatise on the subject of shoulder blocking would be possible if precisely the same methods of cutting were everywhere in vogue and definite varieties of shoulder form as generally understood as the alphabet. But craftsmen

who have moved from one shop into another will know that standing instructions in one place differ materially from those which obtain elsewhere. Generally speaking, it is safest to strain out the scye ½ inch to ¾ inch, and in a lesser degree the shoulder and gorge.

The canvas and haircloth will usually have to be slit and wedged, but in so doing care should be exercised, so that the cuts and wedges in haircloth and canvas do not lie one upon the other.

When the demand comes for firm fronts, the use of Syddo will be an effective arrangement.

In this connection it will be noticed that the haircloth has been pared away from W to I, but to prevent a break there during wear a circular piece of flax canvas should be firmly fastened into the position illustrated with a padding stitch.

Tape the edges by felling the staytape on both sides, keeping it about ½ inch snug opposite breast, but above and below, for such a style of front as illustrated by Fig. 62; it may just hold the edges firmly without actually drawing in the material.

Fig. 64 shows the finished interior of the left forepart, but the backpart of the same diagram is shown unlined, to illustrate the detail of the back slit which is now so popular.

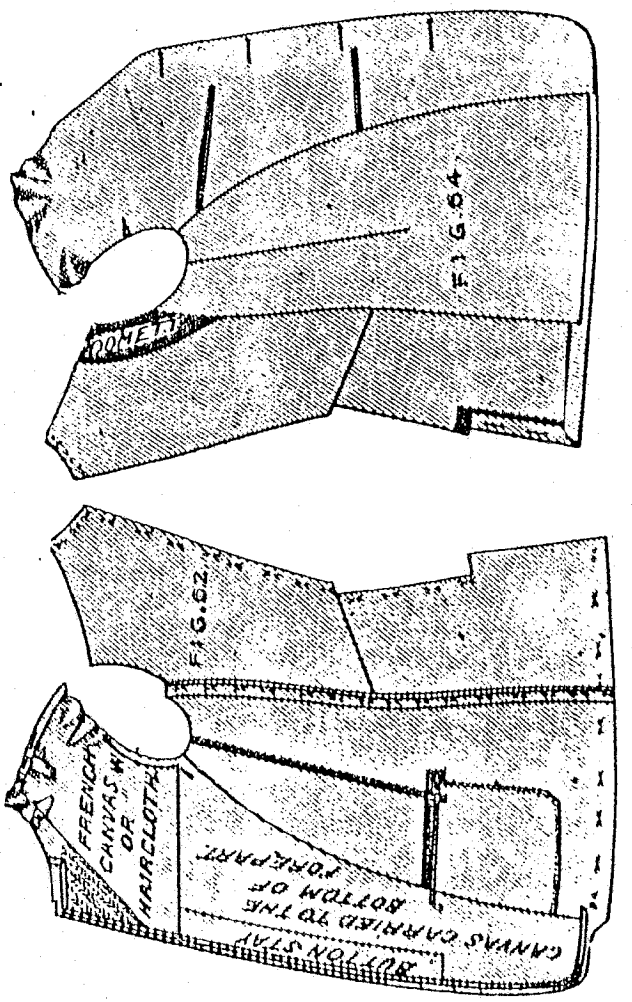
A STUDY IN THE PRINCIPLES OF THE SLEEVE SYSTEM.

The sleeve problem has vexed many of the ablest minds of previous generations, and is still a puzzle to a large number to-day, and as I believe the Academy System is a practical solution, I propose dealing with a few of the principles embodied in it.

Whilst arranging this book I received a request from one of my old students in the West of England asking why I took the width of the scye to find the height of the sleeve-head? He had found it work out quite satisfactorily in practice, but when asked for the reason for doing this he was unable to give it.

In the first place, I wish to point out that the width of the scye is principally affected by variations in the width

of the back, and as these variations necessarily mean differences in the width of the shoulder, it follows that what is lost to the shoulder of the coat must be provided on the sleevehead.



On the two top diagrams I illustrate at N a narrow back, P a proportionate back, and B a broad back. Now it will be observed that on the right-hand diagram the

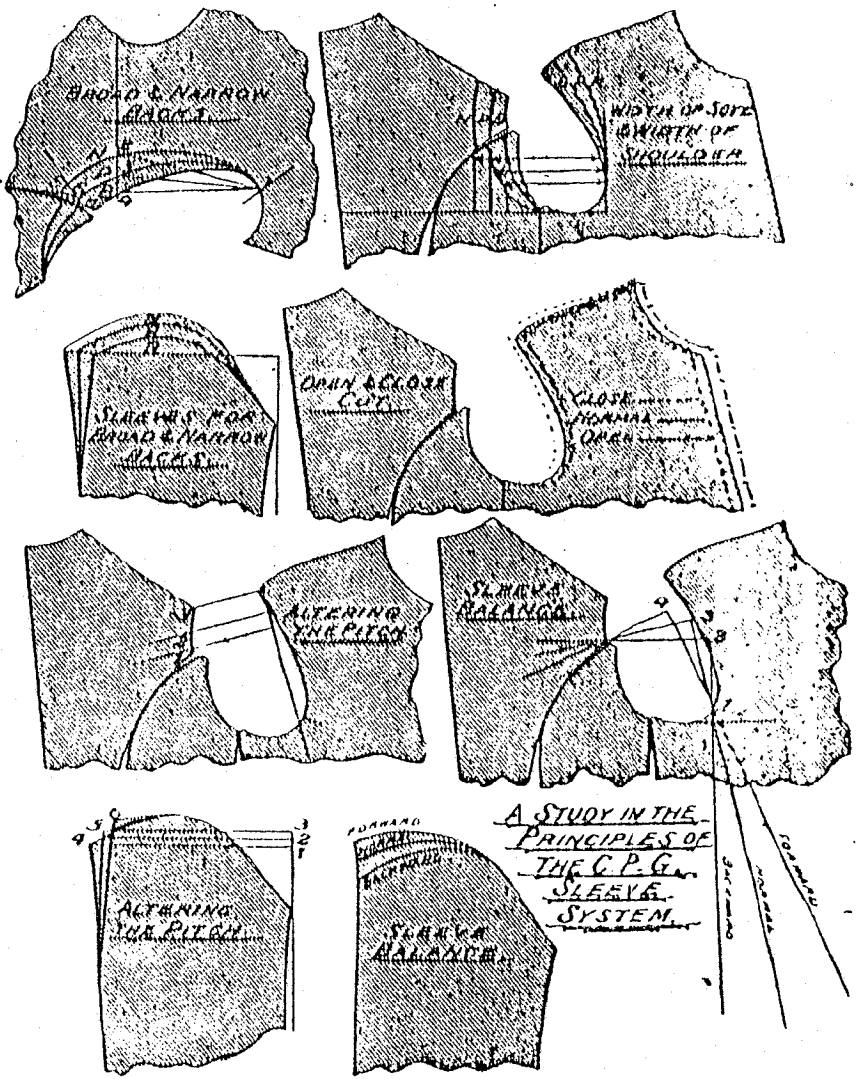
width of the scye varies according to the width of the back, and this applied to the sleeve draft produces the variations indicated by sleevehead diagram just below, an increased round, and a greater width being provided in the sleevehead marked N, which agrees with the narrow back, and in the one marked B there is a flatter and narrower sleevehead. The varying round is obtained by taking the width of scye in the first place, and the varying width of sleevehead is obtained by measuring as from 1 to 2 and on to 5 for the narrow back, and 1 to 4 and on to 7 for the wide back, it being evident that this latter is smaller than the former. Now, so far, that is all that could be desired; the working of the method is quite in keeping with the requirements, and is consequently sound in theory and practice. But the question naturally arises: Are there no influences that are brought to bear to vary the width of the scye without necessarily varying the width of back at the same time? And our reply is: Yes; and these must be guarded against. In the first place the width of the scye may be varied by making the garment opener or closer, as shown by the diagram marked open and close cut. This means that the amount allowed for making up is increased or reduced, thus bringing the front of scye nearer to the back, or further away from it, the close cut being indicated by the dotted line, and the open cut by the cross and dash line. In this case the variation made must be taken into consideration; the normal 2-inch allowance for making up should be taken as the standard, and if an extra ½ inch has been allowed, this should be taken away from the width of scye when applying it to the sleevehead, and *vice versâ*.

So far, that is easily provided for, but even if it were not it would only amount to a little extra round to the sleevehead in the open style of sleeve, and that would not be looked upon as serious in the present state of fashion, whilst it is so seldom that the close cut is adopted that it would very rarely happen, and then to only a very limited extent, in which case the sleeve would be a little flat.

The other possibility, however, is not so easily got over. If the width across the chest is made too narrow by the

scye being too hollow in front, this would indicate a wider scye, which, instead of requiring a rounder sleevehead, would want an addition to the top of the forearm, which would be quite the reverse.

Now let it be at once admitted that, whilst this sleeve



system does provide for narrow and wide back and shoulders, it does not provide for fronts that are too narrow; so that care must be taken to ensure the proper width across the chest.

Those who use this System will find no difficulty in this way, as they always take the across-chest measure direct on the figure.

Still, it should be borne in mind that if the scye is cut too forward at the front, it necessitates the addition of a similar quantity to the top of the forearm of the sleeve, in a similar way to that shown on the top of the hindarm for narrow backs.

THE SLEEVE PITCH

Now let us look at the possibility of varying the pitch. On the second left-hand diagram (p. 21) we show three pitches at 1, 2, 3: the first is at the top of the sideseam, the second midway between sideseam and the shoulder-seam, these varying the quantity indicated from the forearm pitch up to the angle of the square. Now let it be freely granted that the proper position for the sleeve pitch is about one-eighteenth of the breast below the shoulder-point, and the front $\frac{3}{4}$ inch above the bottom of the scye; still the system works in the right direction to provide for variations in the sleeve pitch. This is shown by the diagram marked altering the pitch. Point three on this diagram should be level with 6, and point 2 with 5, and from 1 to 2 of the sleeve agree with 1 to 2 of the back scye, and so on.

The diagram is not quite correct, as will be easily seen; still, the outline of the sleeve is correct, and shows how the system works when the sleeve pitch is altered. Strictly speaking, it only wants a piece taken off the hindarm of the topsides, and adding to the underside of sleeve when the sleeve is pitched higher or lower, the trifling addition at 5 shows that within the usual limits of variation the divergence is so slight as to have no appreciable effect. Lastly, I come to the question of sleeve balance. And here the system is certainly an ideal one,

for it enables the cutter to adapt the balance to the requirements of the customer, no matter what his attitude or his occupation.

The method of finding the relative length of hind and forearm is shown on the bottom diagram on the right-hand side.

The back and forearm pitches are marked as usual, and the square is adjusted with one arm on either pitch; the long arm is then arranged forward or backward as may be required; thus for the erect figure it would be made more backward, for the stooping figure more forward and so on. Now it will be seen that when the arm is brought forward the distance from 1 to 4 is greater than the normal, which is shown by 1 to 3, whereas the backward hang is illustrated by 1 to 2.

Now the application of these quantities to the sleeve results in the variations shown on the bottom sleeve, marked Sleeve Balance. The forward-hanging sleeve has the long hindarm, the backward-hanging sleeve has the short hindarm, which, as every cutter knows, is the correct alteration to produce these effects.

THE WHOLE-BACK LOUNGE JACKET WITHOUT FISH

Special Features: Back cut on the crease edge, so as to avoid seam, consequently the back has to be cut straight, and a $\frac{1}{4}$ inch narrower.

The forepart being cut without a fish under the arm, the waist suppression is slightly increased, and half an inch is taken out between back and forepart at top of sideseam.

On this forepart we have illlustrated a low-rolling turn, which requires a lowering of the gorge in front, so as to obtain a step in keeping with the lapel.

THE SYSTEM

Draw lines at right angles to O.

O to 3 one-third depth of scye.

O to 9 the depth of scye.

O to 17 the natural waist length.

O to 29½ the full length desired, plus $\frac{1}{8}$ inch for seams.

Draw lines at right angles to 3, 9, 17, and 29½.

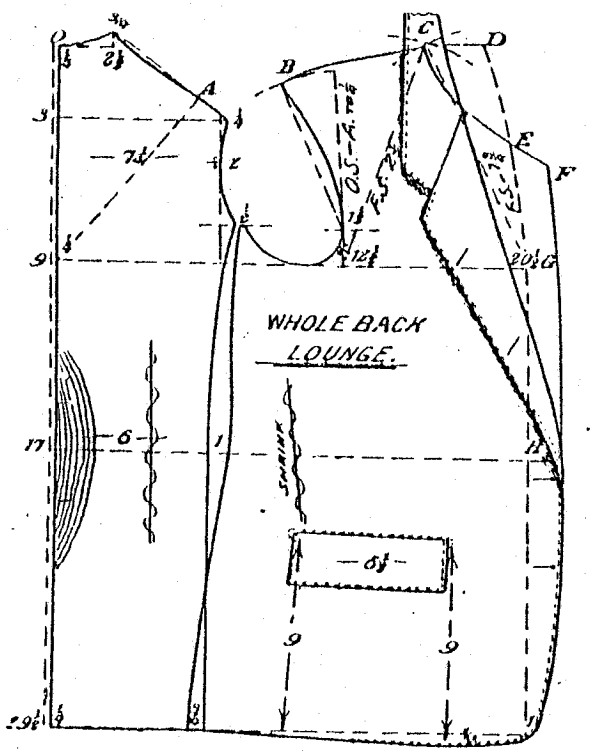
From O mark in $\frac{1}{4}$, and from $20\frac{1}{2}$, $\frac{1}{4}$, and draw centre of back straight.

O to $2\frac{1}{4}$ one-twelfth breast less $\frac{1}{2}$ inch.

$2\frac{1}{2}$ to $\frac{3}{4}$, three-quarters inch, and curve up back-neck.

At 2 inches below 3 measure off the width of back plus $\frac{1}{4}$ inch.

Curve out from 2 to $\frac{1}{4}$, and draw shoulder-seam.



9 to $20\frac{1}{2}$ half chest, plus $2\frac{1}{2}$ inches.

$20\frac{1}{2}$ to $12\frac{1}{2}$ the across chest measure.

From $12\frac{1}{2}$ sweep by front shoulder measure less O, $2\frac{1}{2}$.

Add $\frac{3}{4}$ inch to this quantity, and sweep from $20\frac{1}{2}$.

This finds C, which is the neck-point.

From $12\frac{1}{2}$ to B is the over-shoulder measure, less $\frac{1}{4}$ to A of the back.

C to B $\frac{1}{4}$ inch less than width of back shoulder, $\frac{3}{4}$ to $\frac{1}{4}$.

THE SIDESEAM

Make width of back at waist one-sixth breast; take out 1 inch.

Square down from waist-line, and curve up to back-scye as shown.

Take out $\frac{1}{2}$ inch at top, and let bottom overlap $\frac{3}{4}$ inch.

Measure up waist to measure plus $2\frac{1}{2}$ inches.

C to D one-twelfth breast, less $\frac{1}{2}$ inch.

D to E to taste, say 3 or 4 inches.

Add on $1\frac{1}{4}$ inch button-stand.

Drop fronts $\frac{3}{4}$ inch below line, and complete front to taste.

Position and size of pocket is marked on forepart.

HINTS ON MAKING

Now that Lounges are made close-fitting, it will be necessary to impart as much shape as possible to the back by the aid of the iron. Shrink back in centre and under the blades; shrink forepart under the arms. Draw in the front edge about $\frac{3}{4}$ inch, and manipulate the shoulders on the usual lines. Put the collar on rather long, and carefully adjust the sleeve-pitches as marked

This being a rather dressy garment, the finish should be in keeping with that idea.

THE RIDING LOUNGE

Special features: Cut from 3 to 6 inches longer than usual; made close-fitting at the waist, with an abundance of spring over the hips. Back cut with three seams, the bottom of the centre-seam being finished with a slit, which is sometimes finished with a broad tack. It is cut to fit easily, and is usually finished with a fairly low turn, Flap-pockets put in on the slant are provided at the hips, and a patch-pocket with flap is put on at the breast.

The seams are often raised and double-stitched, and the sleeve is finished with a tab and button at the wrist.

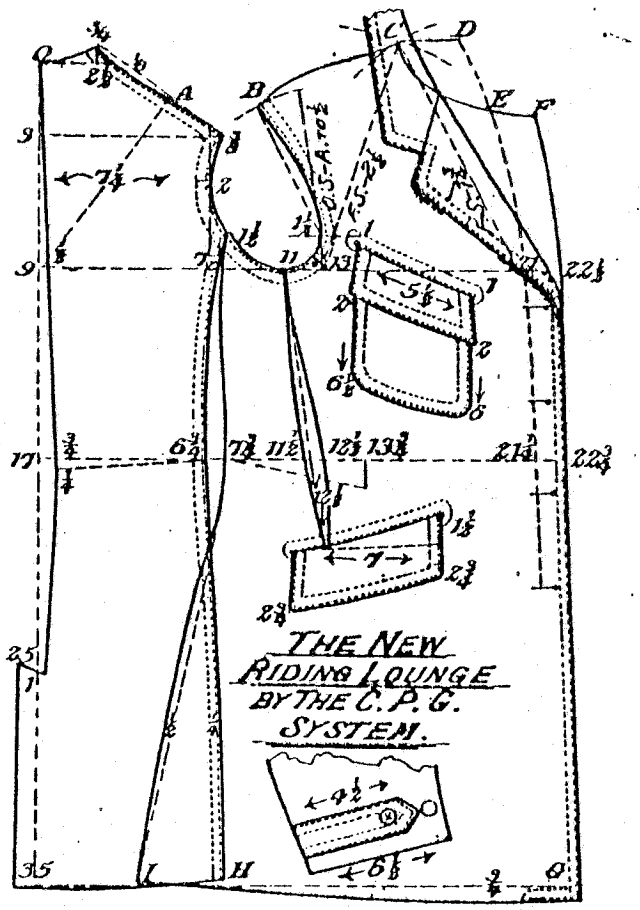
THE SYSTEM

Draw line O 35.

O to 3 one-third of the depth of scye.

O to 9 the depth of scye.

O to 17 natural waist length.
17 to 25 about 8 inches.
O to 35 full length plus $\frac{1}{2}$ inch.



Square across from these points.
O to $2\frac{1}{2}$ one-twelfth breast less $\frac{1}{4}$ inch.
$2\frac{1}{2}$ to $\frac{3}{4}$, three-quarters inch.
17 to $\frac{3}{4}$, about $\frac{3}{4}$ inch.
Draw back-seam from O to $\frac{3}{4}$, and on to 25.
Two inches below 3 measure off the width of back plus two seams, and curve out to $\frac{3}{8}$.

$\frac{1}{2}$ to 21 the half-chest plus $2\frac{1}{2}$ inches.
21 to 13 the across-chest measure.
From B sweep by the front shoulder measure less O to $\frac{3}{4}$ of the back neck
Add $\frac{3}{4}$ inch to 1 inch to this quantity, and sweep from 21, and where the segments intersect each other locates the neck-point.
C to D one-twelfth breast less $\frac{1}{2}$ inch, and connect D with 21.
D to E to taste; as a guide make it one-twelfth breast.
From 13 sweep in the direction of B by the over-shoulder measure less $\frac{1}{2}$ to A of the back.
C to B $\frac{1}{4}$ inch less than width of back shoulder.
Shape scye, letting it touch a line drawn at right angles from 13, $1\frac{1}{2}$ inch up.
If extra ease is desired, advance and deepen it $\frac{1}{4}$ inch.

THE WAIST

The width of back at the waist is about one-sixth breast, but below this point let it spring out by dropping down $\frac{1}{4}$ inch from $\frac{3}{4}$, and squaring at right angles to $\frac{1}{4}$ and $6\frac{3}{4}$.
$6\frac{3}{4}$ to $7\frac{3}{4}$ about 1 inch.
Connect $7\frac{1}{2}$ with $7\frac{3}{4}$ and find the spring of the lower part by measuring forward from $7\frac{3}{4}$ 6 inches, and dropping from 1 to $1\frac{1}{2}$ inch, and squaring down to I, and adding on a little round as shown.
Take out a fish of 1 inch about $3\frac{1}{2}$ inches from the side-seam, and terminate it about 4 inches below the waist.
Measure up the waist to measure plus $2\frac{1}{2}$ inches, and so get $21\frac{1}{4}$.
Add on button-stand of $1\frac{1}{2}$ inches, and complete draft as shown, letting the bottom of the front drop $\frac{3}{4}$ inch below line squared across from 35.

HINTS ON MAKING

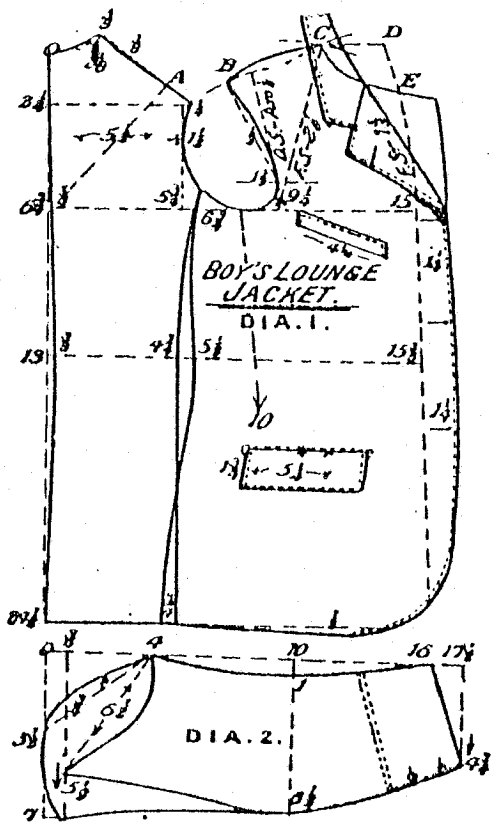
In making-up riding lounges, care should be taken to provide a rather forward-hanging sleeve. The seams being raised and double-stitched, it is well to leave an inlay on the part that goes under. The left back should overlap the right; the sideseam should overlap the forepart, the back shoulder should overlap the forepart, and the topside

sleeve should overlap the under-sleeve. The forearm-seam is often left plain.

The pockets should be arranged to run towards the front. If the breast pocket is patched, it should be fulled on all round, so as to make it pouchy. The shoulder should be carefully worked up, and the usual rules of good tailoring observed.

BOY'S LOUNGE JACKET

Special features: A plain, easy-fitting, three-seamer, with neat collar and turn, buttoning three, the bottoms of the



forepart neatly rounded away Flat pockets on the hips, out breast pocket, with welt, and in breast pocket. Finished neatly and strong.

The juvenile figure is usually large in the waist and shoulders compared to the chest; often erect, except in the larger sizes, where there is often a tendency to stoop. Generally made from serge, or some strong tweed.

THE SYSTEM

Draw line O $24\frac{1}{2}$.
O to $2\frac{1}{4}$ one-third scye depth.
O to $6\frac{3}{4}$ the scye depth.
O to 13 natural waist length.
O to $24\frac{1}{2}$ full length, plus seams.
Square lines at right angles to these points.
O to $2\frac{1}{8}$ one-twelfth breast less $\frac{1}{8}$ inch.
$2\frac{1}{8}$ to $\frac{5}{8}$, five-eighths of an inch.
Measure off width of back at $15\frac{1}{2}$, allowing for two seams.
Curve out $\frac{1}{4}$, and draw shoulder-seam from $\frac{5}{8}$ to $\frac{1}{4}$.
Shape back scye.
Hollow back-seam $\frac{1}{4}$ to $\frac{3}{8}$.
Make width of back one-sixth chest.
Square down from this point, and continue up into the back scye as shown.
$6\frac{3}{4}$ to 15 half chest plus 2 to $2\frac{1}{2}$ inches.
15 to $9\frac{1}{4}$ across-chest measure.
Sweep from $9\frac{1}{4}$ by the front shoulder less width of back neck.
Add $\frac{1}{2}$ inch to this quantity, and sweep 15, and so get neckpoint C.
Sweep by the over-shoulder less $\frac{1}{8}$ to A of the back.
C to B a trifle less than the width of back.
Shape scye as shown by these points.
C to D one-twelfth breast less $\frac{1}{8}$ inch.
D to E the same as C to D, or to taste.
Take out $\frac{3}{4}$ inch between $4\frac{3}{4}$ and $5\frac{1}{2}$ of the sideseam. Let the forepart overlap back about $\frac{3}{4}$ inch.
Measure up waist to measure plus 2 or $2\frac{1}{2}$ inches.
Add $1\frac{1}{4}$ for button-stand, and shape lapel and front to taste.
Add $\frac{1}{2}$ inch of extra length to bottom and complete to taste.

THE SLEEVE.

O to 4 the width of the scye.

O to ¾, three-quarters inch.

Locate hindarm pitch 1½ inches down from shoulder-seam, and forearm pitch ¾ inch above scye level.

Measure up the size of top scye between the two pitches, and apply this quantity from O to 7. O to 3½ is half O, 7.

Measure off length to elbow and cuff.

Hollow forearm 1 inch.

Make width of elbow one-fourth breast less 1 inch, and cuff rather more than one-sixth breast.

For the underside sleeve measure round the underside of scye, and apply from 4 to 5½.

Complete to taste.

HINTS ON MAKING.

The hip pockets are put in about 3½ inches below waist.

Size of flap a little wider than the cuff of the sleeve.

The pockets should be of strong material and well stayed.

The edges should be neatly stitched.

LOUNGE FOR CORPULENT FIGURES.

Diagrams 70 and 71.

The lounge for corpulent figures is cut on the same lines as already laid down for the normal.

The special provision for the disproportionate size of waist being made one-third at the side and the rest at front, thus: 40 chest, 40 waist. There are 4 inches of disproportion or 2 inches a side.

One-third of this would be about ¾ inch. This would be filled up at the fish, and in this way do away with it in extreme cases.

In very extreme cases, say 12 inches disproportion, let front overlap back at sideseams, thus providing for 2 inches a side at under arm.

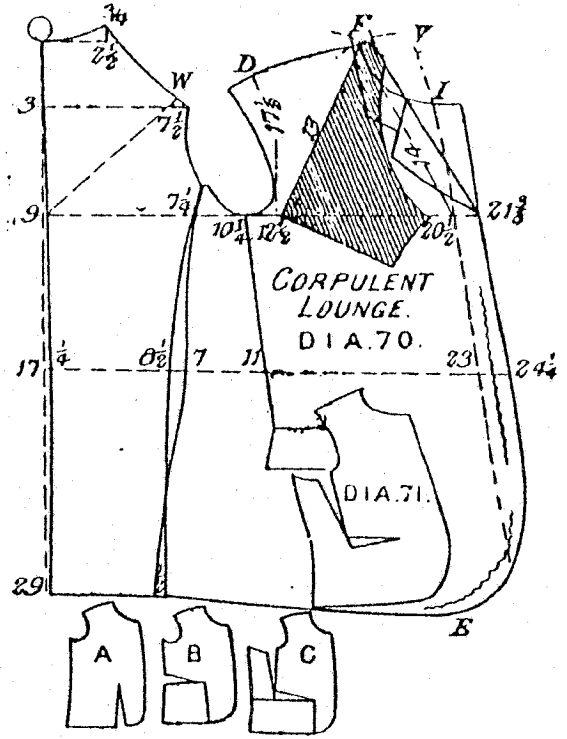
The front must also be cut longer at E.

A study of the Diagram given of Corpulent Morning Coat on a later page will prove helpful.

In order to get rid of surplus material below waist, take out a fish as shown on Diagram 71.

First cut your paper pattern as A, then continue across

to sideseam as B, and then, in order to avoid the same from back of pocket mouth, arrange it as shown at C.



The actual cloth is cut as shewn on Diagram 71, thus all objectionable seams are avoided. Draw in at front and bottom, as shown.

DOUBLE-BREASTED REEFER SPECIAL FEATURES

The most noticeable feature of the reefer is the double-breasted front, and although it is possible to make single-breasted reefers, yet the term is generally kept for the double-breasted three-seamer.

The amount of overlap varies, and this covers the distance at which the buttons stand back from the edge.

The reefer is worn as a dressy garment in the West

End, but more often it is the working garment of naval men, and is known as the pea jacket or monkey jacket. As a general rule it is made rather shorter than the lounge. It may be either made with a seam down the back, or cut on the crease.

It is often made up with slits at the bottom of the side-seams, but this is a matter of taste.

The shoulder is cut rather straighter than the lounge, for the reason that it is more difficult to work it up over the breast, as the front edge is from $2\frac{1}{2}$ to $3\frac{1}{2}$ inches in front of the breast line.

THE SYSTEM

Draw line O, 29.
O to 3 one-third depth of scye.
O to 9 depth of scye.
O to 17 natural waist length.
O to 29 full length plus seams.
Draw lines at right angles to O, 3, 9, 17, 29.
O to $2\frac{1}{2}$ one-twelfth breast less $\frac{1}{2}$ inch.
Hollow back $\frac{1}{2}$ inch, at 17.
About 2 inches below point 3, mark off the width of back plus two seams.
9 to $20\frac{3}{4}$ half chest plus 2 to 3 inches.
$20\frac{3}{4}$ to $12\frac{3}{4}$ the width across chest.
From $12\frac{3}{4}$ sweep by front shoulder measure less O to $\frac{3}{4}$ of back.
Add $\frac{3}{4}$ inch to this, and sweep from $20\frac{3}{4}$, and where these segments intersect locates neck-point.
Sweep from $12\frac{3}{4}$ by the over-shoulder measure less $\frac{1}{4}$ to A of the back.
Make C to be rather less than $\frac{3}{4}$ to $\frac{1}{4}$ of back.

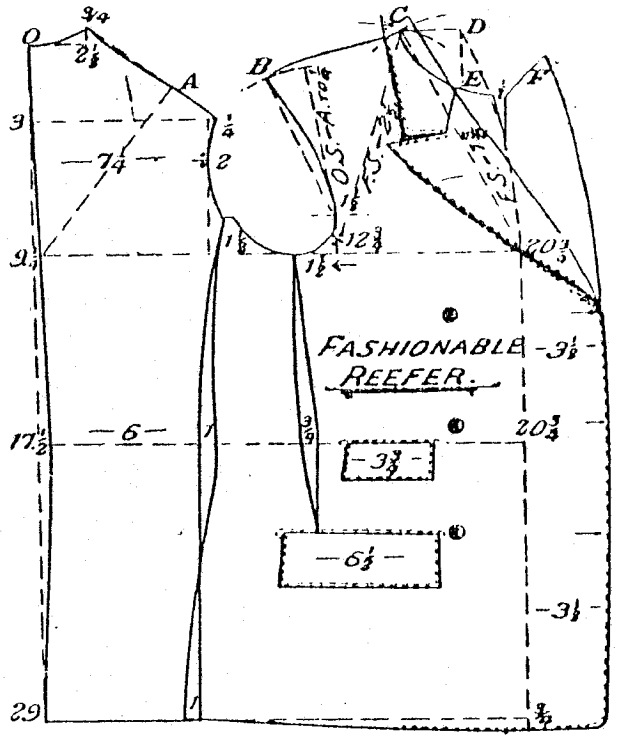
THE SEAMS

Make the width of back about one-sixth breast; take out 1 inch between back and forepart, and let forepart overlap 1 inch at the bottom.
Take out $\frac{3}{4}$ inch fish under the arm.
Make up waist to measure, plus $2\frac{1}{2}$ inches.
C to D one-twelfth breast less $\frac{1}{4}$ inch.
D to E the same amount or to taste.

Draw breast line from D through $20\frac{3}{4}$.
Add on from $2\frac{1}{2}$ to $3\frac{1}{2}$ for overlap, and shape lapel to taste.
Drop the front $\frac{3}{4}$ inch below line, and complete draft as per diagram.

HINTS ON MAKING

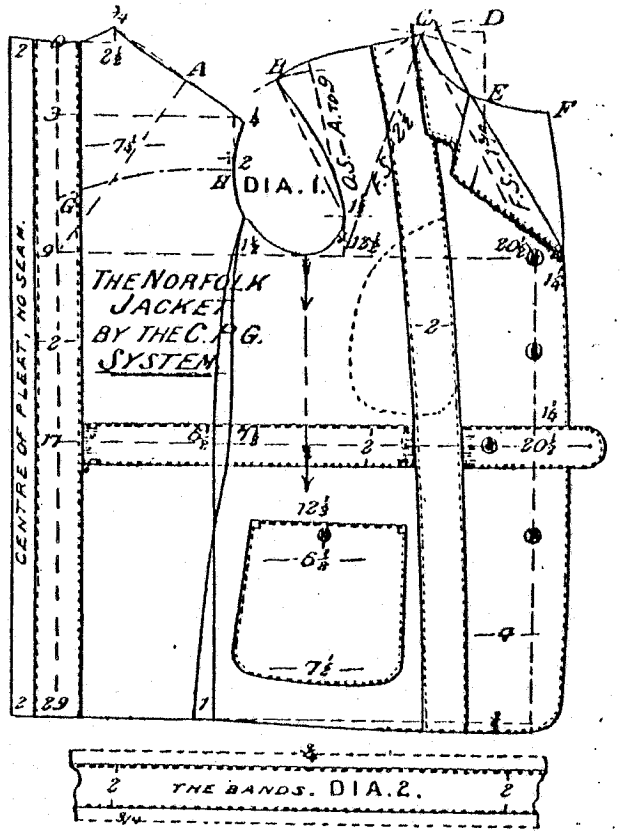
The making up of reefers is, to all intents and purposes, the same as lounges. The buttons are placed as far behind the breast line as the eye of the hole is in front of it.



The pockets are placed rather further back than in the lounge (*see* Diagram).
The front edge of the flap is finished square to match the front.

NORFOLK JACKET
SPECIAL FEATURES

Cut easy-fitting in chest, waist and hips. Usually, but not always, finished with pleats, either formed in the garment, or laid on. Invariably made with a belt round the waist. Often finished with a yoke back and front. Usually has large patch-pockets at hips, and vertical pocket under the pleat at breast.



The neck is generally finished with a flat collar and turn, but sometimes it is finished with a Prussian or Panteen collar, and made to fasten up to the throat.

Sometimes they are cut with separate skirts below waist-belt, so as to provide more spring over the hips.

For our diagram we have selected the simplest form, though from what we have said it will be gathered that the style shown in the diagram is the most popular.

THE SYSTEM

Draw line O 29.
O to 3 one-third depth of scye.
O to 9 depth of scye.
O to 17 natural waist length.
O to 29 full length plus seams.
Draw lines at right angles to O, 3, 9, 17, 29.
O to $2\frac{1}{2}$ one-twelfth breast less $\frac{1}{2}$ inch.
$2\frac{1}{2}$ to $\frac{3}{4}$, three-quarters inch, and draw back neck
About 2 inches below 3 measure off the width of back plus seam, and curve out to $\frac{1}{4}$, as shown.
Connect $\frac{3}{4}$ to $\frac{1}{4}$, and so get shoulder-seam.
9 to $20\frac{1}{2}$ the half-chest plus $2\frac{1}{2}$ inches.
$20\frac{1}{2}$ to $12\frac{1}{2}$ the across-chest measure.
From $12\frac{1}{2}$ sweep by front shoulder measure, less O $2\frac{1}{2}$ of back neck.
Add $\frac{3}{4}$ inch to this, and sweep from $20\frac{1}{2}$, and where these segments intersect each other locates the neck-point C.
Sweep from $12\frac{1}{2}$ by the over-shoulder measure, less 9 A of the back.
Make C B $\frac{1}{4}$ inch less than $\frac{3}{4}$ to $\frac{1}{4}$ of the back. Shape scye as diagram.

THE SEAMS

Make the width of back at waist about one-sixth breast, or a trifle wider, continuing it down to the bottom straight and up into the scye, as shown.
Take out 1 inch between back and forepart, and let forepart overlap back about 1 inch.
Measure up waist to measure plus 3 inches.
C to D one-twelfth breast less $\frac{1}{2}$ inch.
D to E about the same.
Connect D $20\frac{1}{2}$ and $20\frac{1}{2}$, and continue to the bottom at right angles.
Shape gorge and lapel to taste.
Drop front $\frac{3}{4}$ inch below line, and complete as illustrated.

THE PLEATS

These are generally laid on, one down each forepart and one down centre of back; the number and position of them may be varied to taste. They are usually cut in straight strips $3\frac{1}{2}$ or 4 inches wide, serged together and fastened in position from the back. Sometimes the pleats are cut in one with the forepart, in which case the pattern is cut through where the pleat is desired, and opened out about 4 inches.

It is best to stitch or baste this up in the style desired, and to recut the part afterwards. The same quantity of material is required for an inverted pleat as for an overted one.

There are three styles of pleats:

1. The ordinary overted pleat.
2. The inverted pleat.
3. The side pleat.

When side pleats are used it is generally the custom to put a yoke across the top.

The dot and dash line on the diagram shows a yoke with point in centre of the back; the shape along the bottom is quite a matter of taste.

When these are cut, sufficient overlap must be left at G H to allow for seams, &c.

HINTS ON MAKING

Norfolk Jackets are usually required for sporting purposes, and should, consequently, be made so as to stand a fair amount of strain. When patch-pockets are put on they should have as much pouch as possible; the best plan is to cut these $\frac{1}{2}$ inch larger all round, and then put a drawing-thread to bring them in to the size. The belt should be made up the same size as the jacket, with an extra button to allow of its being drawn close to the waist if desired.

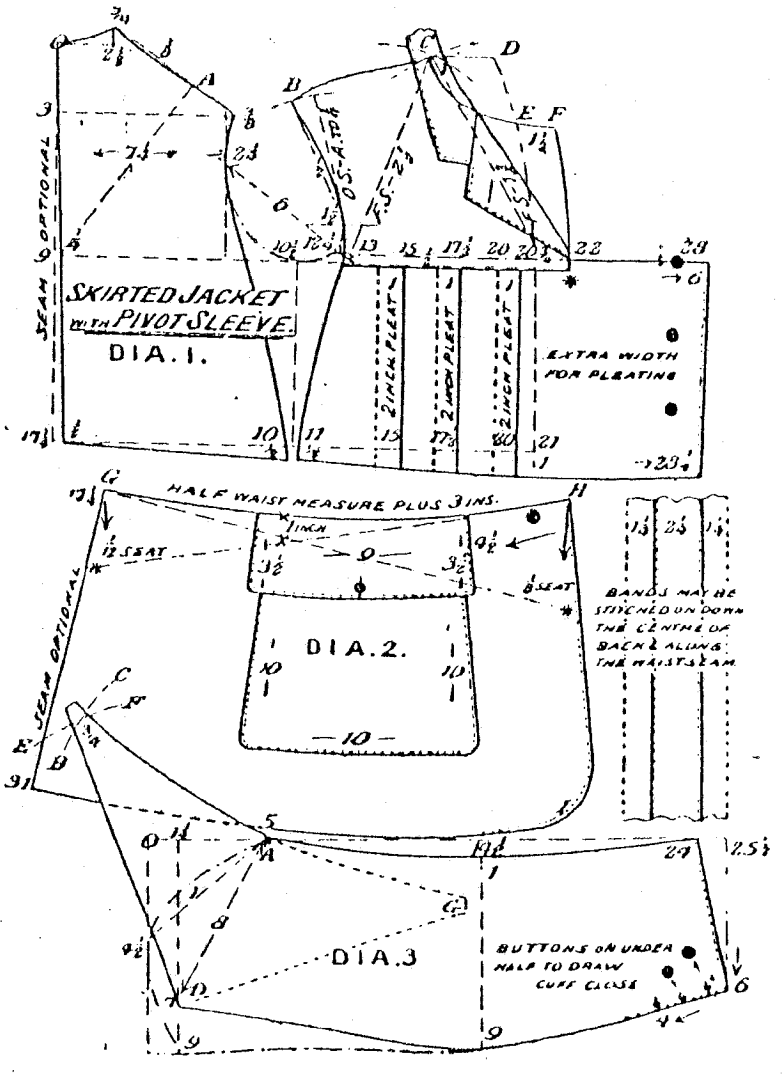
SPORTING SKIRTED JACKET WITH PIVOT SLEEVE—SPECIAL FEATURES

Yoked front, pleated breast and forepart, waist-seam all round, under-sleeve extending to waist, large patch-pockets with flaps, belt round waist, specially suitable for shooting, fishing, golf, &c.

THE SYSTEM. Diagram 1

Draw line O $17\frac{1}{4}$.

O to 3, one-third depth of scye.


SKIRTED JACKET
WITH PIVOT SLEEVE
DIA. 1.
SEAM OPTIONAL
EXTRA WIDTH FOR PLEATING
HALF WAIST MEASURE PLUS 3 INS.
DIA. 2.
BANDS MAY BE STITCHED ON DOWN THE CENTRE OF BACK & ALONG THE WAIST SEAM
DIA. 3
BUTTONS ON UNDER HALF TO DRAW CUFF CLOSE

O to 9 depth of scye.

O to $17\frac{1}{4}$ natural waist length plus $\frac{1}{4}$ inch.

17¼ to ½, half an inch.
Draw back line O to ½.
Square lines at right angles to O, 3, 9, 17¼.
O to 2½ one-twelfth breast less ½ inch.
2½ to ¾, three-quarters of an inch.
Mark off width of back plus seams, about 2 inches below 3.
Curve out ¼, and draw shoulder-seam.
17¼ to 10½ one-fourth breast plus 1½ inches.
Complete back as shown.
9 to 20¾ half chest plus 2½ or 3 inches.
20¾ to 13 the across-chest measure.
Sweep by front shoulder less O ¾ of back from 13.
Add ¾ to this, and sweep from 20¾, and so find C.
Deduct ¼ to A from the over-shoulder measure and sweep by the remainder from 13, and so find point B.
C to B a trifle less than width of back shoulder.
10 to 11 one inch and draft scye from B through 13 to 11.
C to D one-twelfth breast less ½ inch.
D to E the same as C to D.
Square down from 20¾.
Add on 1¼ to 1½ for button-stand.
Mark outline of yoke to taste.
Provide ½ inch extra length for seam of yoke.
Add on 6 inches for pleats at fronts, and complete.
Add 1 inch of length at bottom of forepart, I.

THE SKIRT. Diagram 2

Square lines at right angles to G.
G to 31 length of skirt desired.
G to H half waist plus 2 to 3 inches.
H to * one-eighth seat.
Mark down from G one-twelfth seat.
Square from H to I.

THE SLEEVE

Draft the topside sleeve as usual.
For the underside, measure from forearm pitch to 11, and sweep by this quantity from 5.
Measure from the hindarm pitch to 10, and sweep from

D. Where these segments intersect locates point of under-sleeve.
Add ½ inch for the extra length below waist line.
Make width of point ¾ to 1 inch, and complete as usual.
When this is folded back it forms the flap shown by G on the sleeve, and is sewn to the back and forepart, so that the point comes at the waist.
Sometimes extra width is given to the sleeve, but that is optional.

HINTS ON MAKING.

The back may be made plain or with a pleat laid on from top to bottom, and the belt put through it.
The waist-seam is covered with the belt, which is, in some cases, stitched on at top and bottom.
The pleats in the forepart are all made to fold forward. Pockets may be inserted in these if desired.
The topside sleeve is put in as usual; the underside is simply sewn into the seams, and terminates at the waist.
The outline of the collar and lapel is neat, and is made so that it will fasten to the throat if desired.
All the sewing should be strong and the linings, &c., such as will stand rough wear.

THE CLERICAL LOUNGE.

The Library Jacket worn by Clergymen only differs from the ordinary jacket by being finished at the neck with a stand collar.
It is important the neck should be made to fit snugly and the collar put on carefully.
The usual opening in front is 2½ inches, but this is a feature that allows latitude for individual taste.
Two pockets are usually put on the hips and two in breast. The length is sometimes longer than usual.

DRESS JACKETS

The Dress Jacket partakes of the character of the Dress Coat as far as the lapels and fronts are concerned, but for the rest part they do not differ much from the ordinary Lounge. They are, however, kept free from all those extremes of style which are occasionally introduced.

The back is cut of moderate length, say about 30 inches, and may either have a three-seam or a whole back.

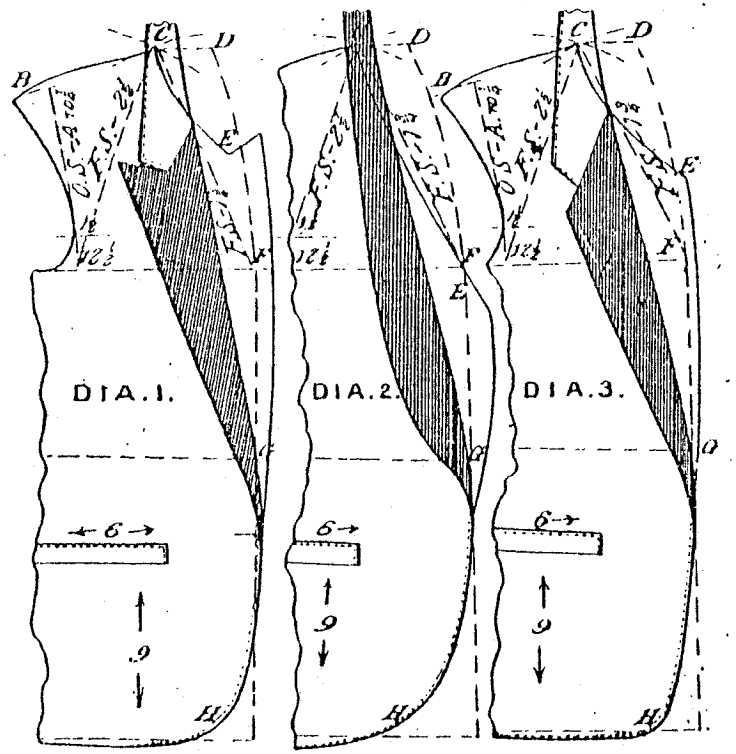
The pockets on the hips are generally put in with welts, but occasionally a jeating is preferred as neater, and sometimes a flap is employed.

They are nearly always made of black coating of a rather light weight, but are sometimes made of velvet or velveteen.

THE THREE STYLES

illustrated are the most popular.

Diagram 1 shows the pointed lapel, to produce which



the gorge is lowered about 1 or 1½ inches in front, and from 1 to 1½ inches added beyond the breast line at top to nothing at the waist. The top of the lapel is made to slope slightly upwards, and the lapel is faced with silk to the

edge. A flower-hole is worked in the right lapel, and the turn is made to roll to the waist.

Diagram 2 illustrates the roll-collar front, and to produce this the gorge is lowered to within 4 or 5 inches of the point where it is desired for the lapel to turn; a little higher or lower is not of much importance, as it simply means the collar-seam is placed a little higher or lower. The outline from E to G must be in harmony with the shape of the roll. In this style the silk is carried to the edge of the roll all round the neck. A flower-hole is worked in the left roll.

Diagram 3

portrays the right angle step-roll, which finds much favour. The gorge is lowered 1½ or 2 inches at E, and about ½ inch is added beyond the breast line at E and F to nothing at G. The collar is adjusted to this with a right angle step, and the whole is kept as neat as possible.

In addition to these styles there are some made with D.B. fronts for wear in the States, but these are not worn in Great Britain.

HINTS ON MAKING

The making-up of a Dress Jacket should receive both care and attention, for being a dress garment, the finish of the fronts must be of that neat and tasteful character which is invariably associated with dress garments. The silk used for the facings is generally of bright finish, and the edges are either plain or stitched right on the edge.

SMOKING JACKET

The Smoking Jacket is a garment of the Lounge type, made with whole back, D. B. fronts, wide roll collar, and generally easy fitting. It is made up from various fancy materials, many of which are made expressly for garments of this description. The fronts are frequently trimmed with cord, and the cuffs and collar finished with silk of a different colour of pattern and quilted. Hip pockets are put in with corded mouth, the cord being finished at the ends to match the fronts.

THE SYSTEM

Draw line O 30.

O to 3 one-third depth of scye.

O to 9 depth of scye.

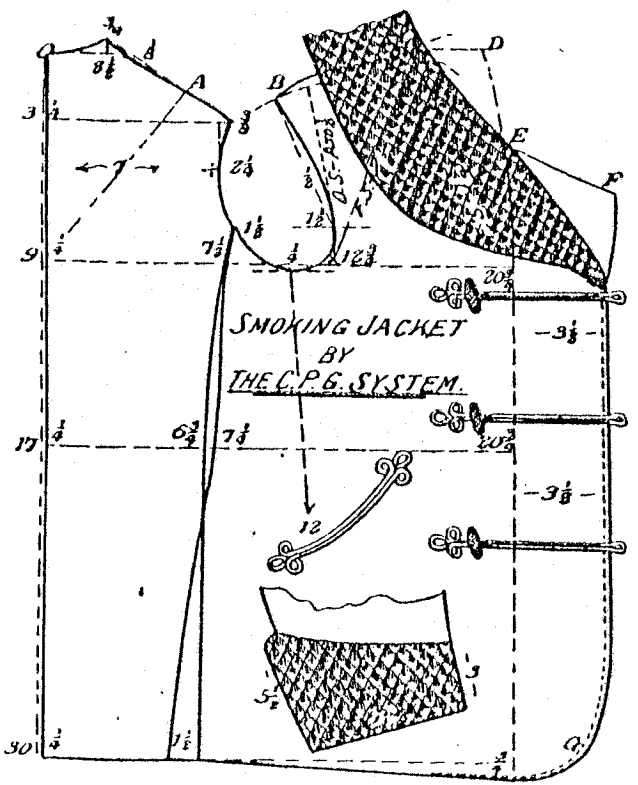
O to 17 natural waist length.

O to 30 full length plus $\frac{1}{2}$ inch.

Mark in from O and 30, $\frac{1}{4}$ inch, and draw line for centre of back.

Square lines at right angles to O, 3, 9, 17, 30.

O to $2\frac{1}{2}$ one-twelfth breast less $\frac{1}{2}$ inch.



$2\frac{1}{2}$ to $\frac{3}{4}$ three-quarters inch, and shape back neck.

Two inches below 3 measure off the width of back plus seam, and curve out to $\frac{3}{8}$.

Shape back shoulder-seam from $\frac{3}{4}$ to $\frac{3}{8}$, hollowing it $\frac{1}{8}$ between $\frac{3}{4}$ and A.

17 to $6\frac{3}{4}$ one-sixth breast plus $\frac{3}{4}$.

Square down from $6\frac{3}{4}$, and continue into the back scye through $7\frac{1}{2}$.

THE FOREPART

9 to $20\frac{3}{4}$ half chest plus $2\frac{3}{4}$ to $3\frac{1}{2}$, according to the thickness of lining used.

$20\frac{3}{4}$ to $12\frac{3}{4}$ the across-chest measure.

Sweep from $12\frac{3}{4}$ by front shoulder, less O 3 of the back.

Add $\frac{3}{4}$ inch to this and sweep from $20\frac{3}{4}$. Where these segments intersect locates neck-point C.

Sweep from $12\frac{3}{4}$ by the over-shoulder measure less $\frac{1}{4}$ A of the back, and so get point B.

C to B a trifle less than width of back shoulder.

Shape scye, sinking it $\frac{1}{4}$ inch or so to provide extra ease.

Take out $\frac{1}{2}$ inch between back and forepart, and allow forepart to overlap back $1\frac{1}{2}$ at bottom.

C to D one-twelfth breast less $\frac{1}{2}$.

D to E one-twelfth breast plus 1 inch.

Square down from $20\frac{3}{4}$, and complete breast line up to D. Add 3 to $3\frac{1}{2}$ inches for overlap, and shape turn at F to taste.

Add $\frac{3}{4}$ inch at bottom and complete as per diagram.

The sleeve is cut as for an ordinary jacket, making the elbow about $8\frac{1}{2}$ and cuff about $6\frac{3}{4}$ inches wide.

HINTS ON MAKING

These garments are generally lined through, and are made up with the one idea of providing comfort. The fronts should be steadied with canvas, but this need not go all through the shoulder as for a Lounge. The pocket should be of some thin and soft woollen material.

The gauntlet cuff is made up so that the quilted facing forms the turn-up of the cuff. Though these garments require taste in making-up, very little manipulation is necessary, as they are intended to be a comfortable garment for lounging purposes.

JOCKEYS' BLOUSES AND JACKETS

We now come to the jockey's blouses. These are made up in two styles so far as the cutting is concerned, the semi-fitting indicated by the hard lines and the loose shown by the dot and dash lines.

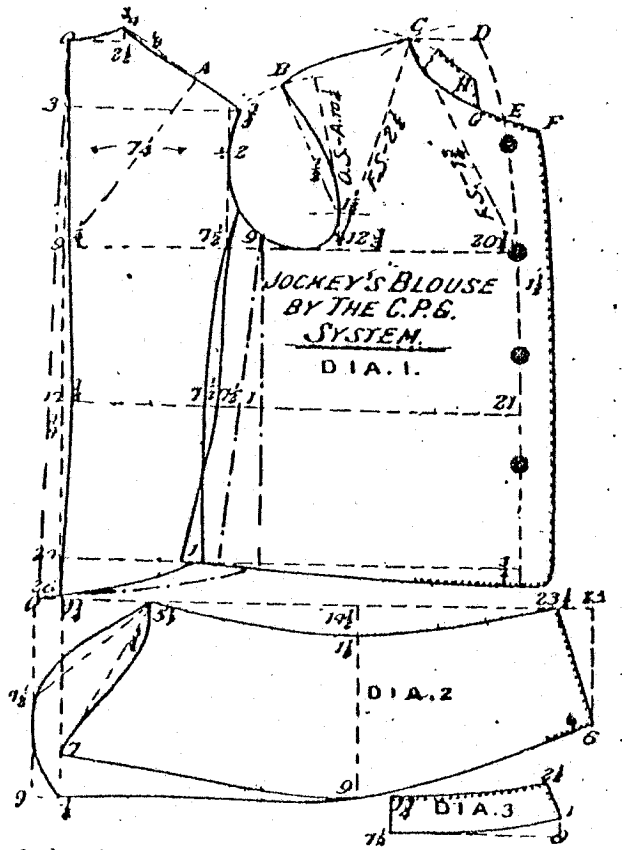
The materials vary from mercerised silk or cotton to pure silk and satin, and the prices charged often reach the

sum of five or six guineas. The neck is cut low at the front, and finished with a stand collar having an opening of 2½ inches between the collar-ends.

THE SYSTEM

Draw line O 26.

O to 3 one-third depth of scye.



O to 9 depth of scye.

O to 17 natural waist length.

O to 26 full length plus seams.

Draw lines at right angles to O, 3, 9, 17.

17 to ⅜, ⅜ inches, and draw back-seam.

O to 2½ one-twelfth breast less ¼ inch.

2½ to ¾, three-quarters inch.

2 inches below 3 mark off the width of back plus seams, and curve out to ⅜.

Draw shoulder-seams from ¾ to ⅜.

Make the back waist one-sixth of chest plus ¼.

¼ to 20¾ the half chest plus 2½ to 3 inches.

From 20¾ mark back the across chest measure, and so find 12¾.

From 12¾ sweep by the front shoulder measure less the width of back-neck.

Add ¾ inch to this quantity, and sweep from 20¾.

Sweep from 12¾ in the direction of B by the over-shoulder measure less ¼ to A of the back.

Make the front shoulder from C to B a trifle less than the back.

Shape the scye by the points obtained.

Take out ½ inch suppression between 17 and 17½.

Measure up waist to measure plus 2½ to 3 inches.

C to D one-twelfth breast less ½ inch.

D to E one-twelfth of the breast, or to taste.

Add on 1½ inches button-stand.

Overlap the bottom of sideseam 1 inch.

THE COLLAR

Draw line O to 7½, the length of collar required to fit the neck.

Raise 1 inch at O, and add the height of stand required above line 1 to 7½.

For the sleeve system see the description given on a previous page.

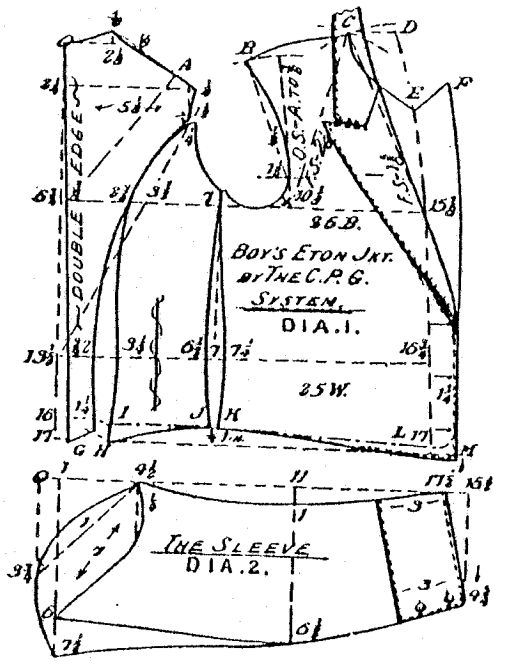
HINTS ON MAKING.

The making is precisely the same as for a Lounge coat, but without padding, and care must be taken to see that all trimmings, such as linings, linen, canvas, and sewings are of the best fast colours, and of good quality, so that the garment will stand washing.

It will also be advisable to allow a larger seam than usual, as the raw edges are bound to fray somewhat, and if this is not done the fraying will soon find its way to the outside.

ETON JACKET

Special Features: Whole back, generally pointed at back, and curved over the hips. Cut with back, sidebody and forepart. Finished with low-rolling lapel and three buttons on front. Usually made from black vicuna or worsted. It is the dress coat for boys. At Eton, they are finished straight round the bottom. At Rugby and Eton they are worn with the linen collar outside; and at Harrow, inside; the general rule, however, is to wear them outside.



THE SYSTEM

Draw line O 17.
O to $2\frac{1}{4}$ one-third depth of scye.
O to $6\frac{3}{4}$ depth of scye.
O to $13\frac{1}{2}$ natural waist length.
O to 17 full length to point plus $\frac{1}{2}$ inch.
17 to 16 one inch.
Draw lines at right angles to these points.
$13\frac{1}{2}$ to $\frac{3}{4}$, three-quarters of an inch.

Draw line for centre of back.
O to $2\frac{1}{8}$ one-twelfth breast less $\frac{1}{4}$ inch.
$2\frac{1}{2}$ to $\frac{5}{8}$, five-eighths of an inch.
Measure off width of back plus one seam.
Curve out to $\frac{1}{4}$, and draw shoulder-seam.
Make width of back scye about $1\frac{1}{2}$ inches.
Draw line from $1\frac{1}{2}$ to $13\frac{1}{2}$, and hollow $\frac{3}{4}$ inch at $2\frac{3}{4}$.
Make width of back at waist about $1\frac{1}{4}$ inches.
Take out $1\frac{1}{4}$ inches between 2, and $3\frac{1}{4}$ at waist.
Place underarm-seam one-fourth breast from back.
Take out $\frac{1}{4}$ inch under the arm at waist.
Curve bottom over the hips, 1 to $1\frac{1}{2}$ inches.
$6\frac{3}{4}$ to $15\frac{7}{8}$ half breast, plus $2\frac{1}{2}$.
$15\frac{7}{8}$ to $10\frac{1}{8}$ across chest measure.
Sweep from $10\frac{1}{8}$ by front shoulder less O to $\frac{5}{8}$ of back.
Add $\frac{3}{4}$ inch to this quantity, and sweep from $15\frac{7}{8}$, and so find C.

Measure from $\frac{3}{8}$ to A of back; deduct this from the over-shoulder measure, and by the remainder sweep, and so find point B. Width of front shoulder a trifle less than back.

C to D one-twelfth breast less $\frac{1}{2}$ inch.
D to E one-twelfth breast plus $\frac{1}{2}$ to 1 inch.

Measure up waist; allow $1\frac{1}{2}$ to 2 inches for making-up. Add on $1\frac{1}{4}$ for button-stand, and shape lapel to taste, specially avoiding making it too heavy.

THE SLEEVE

O to $4\frac{1}{2}$, width of scye.
O to 1 one inch.
1 to $7\frac{1}{2}$ size of top scye between back and forearm pitches.
O to $3\frac{1}{4}$ half of 1 to $7\frac{1}{4}$
$4\frac{1}{2}$ to 6 size of under scye between back and forearm pitches.
Hollow elbow 1 inch at forearm.
Width of elbow one-fourth breast plus a trifle.

HINTS ON MAKING

Strain out well over the hips.
Shrink sidebody and hollow of back.

A deep inlay is left all along the bottom.

The back is always cut on the crease.

The lapel should be nicely padded. A flower-hole should be put in left lapel.

Two inside breast-pockets are usually inserted.

Cuffs are generally finished with two buttons and holes.

The edge is always left plain round the bottom. The front edge is now generally stitched.

A. S.B. no-collar vest is worn with this for school wear, and a roll-collar vest for evening wear.

BOY'S SAILOR OR AMERICAN BLOUSE

Special Features: Very loose and full in the region of waist; drawn in with a band; shirt style of sleeve drawn in to a close cuff; either fastened up to the throat or opening low; cape or square collar.

THE SYSTEM

Draw line down from O.

O to shoulder slope one-fourth depth of scye.

O to D S depth of scye.

O to N W natural waist length.

Full length about 6 inches more than natural waist length.

Draw lines at right angles.

Mark back from N W 1 inch and draw centre of back from O.

O to 2 one-twelfth breast.

2 to $\frac{1}{2}$ half an inch, and draw back neck.

Mark off width of back plus $\frac{3}{4}$ inch.

D S to $14\frac{1}{2}$ half chest plus 2 inches.

14 to 9 the across chest measure.

Sweep from 9 by the front shoulder measure less width of back neck.

Add $\frac{1}{2}$ inch to this and sweep from 14.

C to D one-twelfth breast.

Draw line from D through 14 to 11.

D to E one-twelfth breast, and draw neck.

Sweep from 9 to find B by the over-shoulder measure less the back from D S to A.

The width of shoulder, C B, is the same as the back.

Shape scye as shown.

Let forepart overlap back one inch at waist, and draw side-seam from $7\frac{1}{4}$ to 1 and J.

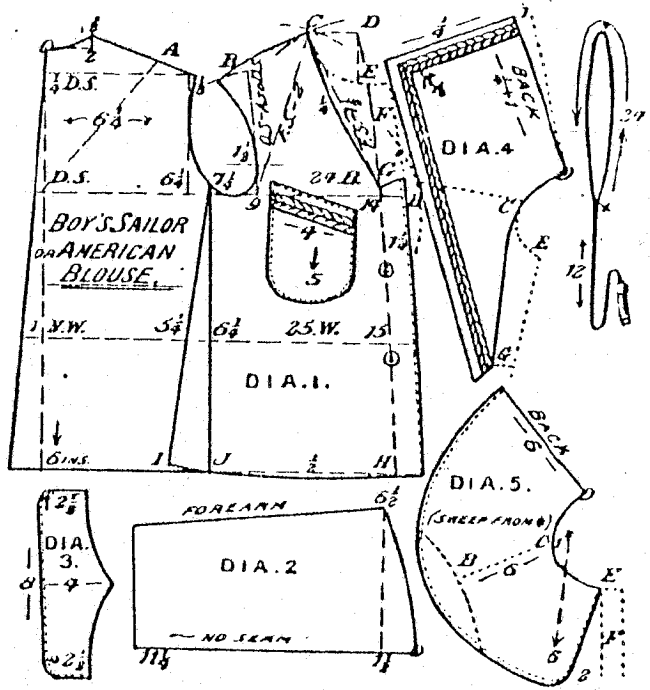
Add on $1\frac{1}{4}$ for button-stand, and complete.

THE SLEEVE

Draw line O $11\frac{1}{4}$.

O to $1\frac{1}{2}$, $1\frac{1}{2}$ inches.

$1\frac{1}{2}$ to $6\frac{1}{4}$ half scye plus 1 inch.



Make width at bottom one-fourth chest less 1 inch.

Diagram 3 shows the style of cuff that is cut, and may be taken as a reduced model.

Sleeve is cut on the crease at the top, O to $11\frac{1}{4}$, and the seam placed under the arm.

THE COLLAR

This is cut by placing the shoulder-seam in a closing position, and marking round the neck, and shaping the outer edge to taste.

The sailor collar is cut rather more than one-fourth breast in depth, and for the rest part shaped to taste.

THE CAPE COLLAR. Diagram 5

is marked by the back and gorge of the body part, and the rest to taste.

HINTS ON MAKING

The waist is drawn close to the wearer by an elastic secured to a hem round the bottom, or gathered into a belt.

The sleeve is pleated into the scye and cuff. A patch-pocket is put on the left breast.

When made from blue serge, gilt anchor buttons are used, and sometimes they are trimmed with Russian braid of various colours.

When made from velvet it is cut with the pile to run up.

FASHIONABLE MORNING COAT

Leading features: Cut with back, side-body, forepart, skirt, sleeve, &c., intended to fit closely to the body; waist-seams placed about 2 inches below natural waist; usually finished with collar and turn to button 1 or 3; back finished with opening up back and side pleat.

THE SYSTEM

Draw line O J.
O to 3 one-third scye depth.
O to 9 depth of scye.
O to 17 natural waist length.
O to 18½ fashion waist length.
O to J full length plus seams.
Draw lines at right angles.
O to 2½ one-twelfth breast less ½ inch.
2½ to ¾, three-quarters inch.
17 to 1 one inch, and draw back-seam.
Measure off width of back plus ½ inch, about 1½ inches below point 3, and curve out to ⅜.
Draw shoulder-seam from ¾ to ⅜.
Make width of back scye one-eighteenth breast.
Draw a line from 2 to 17, and hollow ⅝ to ¾.
Make width of back at waist about the same as the width of back scye.

Complete back as shown.
⅝ to 21 half chest plus 2 to 2½ inches.
21 to 13 width across chest.
Sweep by front shoulder measure less the width of the back neck from 13.
Add ¾ to 1 inch to this quantity, and sweep from 21.
Sweep by the over-shoulder measure less ⅝ to A of the back from 13.
This will give points B C.
Make width of shoulder a trifle less than back. Shape scye as shown.
C to D one-twelfth breast less ½ inch.
D to E about the same quantity for the style of lapel shown but lowering point F another inch for low rolling turns.
3 to 4½ is 1½ inches for all sizes, increasing it for prominent blades, and reducing it for flat blades.
⅝ to 9½ is one-fourth breast, or to taste.
1 inch is taken out between 9 and 10.
Measure up waist to measure plus 2 to 2½ inches.
Draw breast line from D to 20¾.
Shape lapel at F to taste.
Add on 1¼ inches for button-stand.

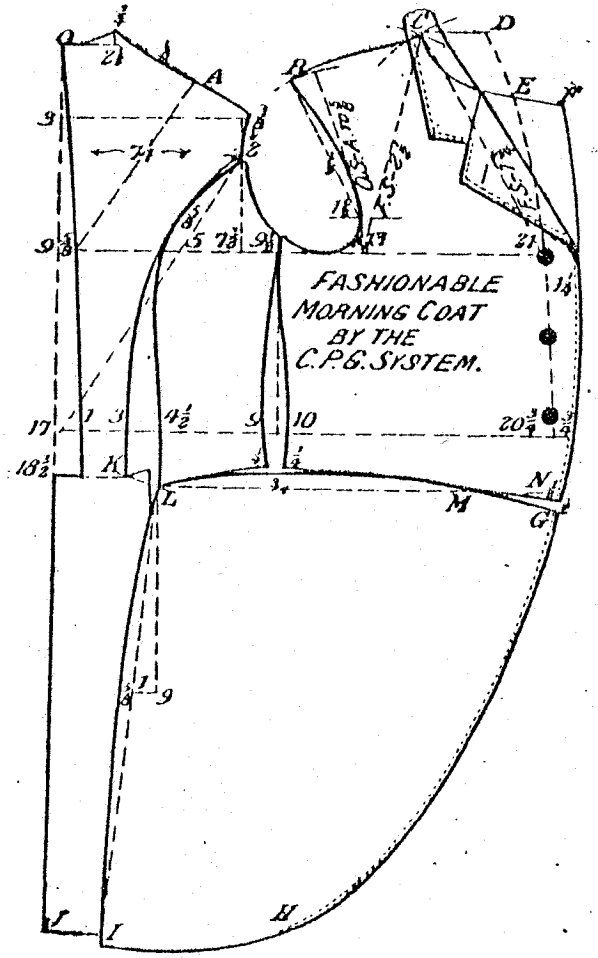
THE WAIST-SEAM

Make 2 a pivot, and sweep from K to L.
Square across from L to N.
Hollow waist 1 inch over hips, and drop the front part ½ to 1 inch at N.
For the top of the skirt take out ½ inch at N and ¼ inch under the arm.
Square down from L 9 inches, and mark out 1 inch.
Draw line from L to I.
Add on ⅝ inch of round.
Shape front of skirt to taste from G to H, and complete as diagram.

HINTS ON MAKING

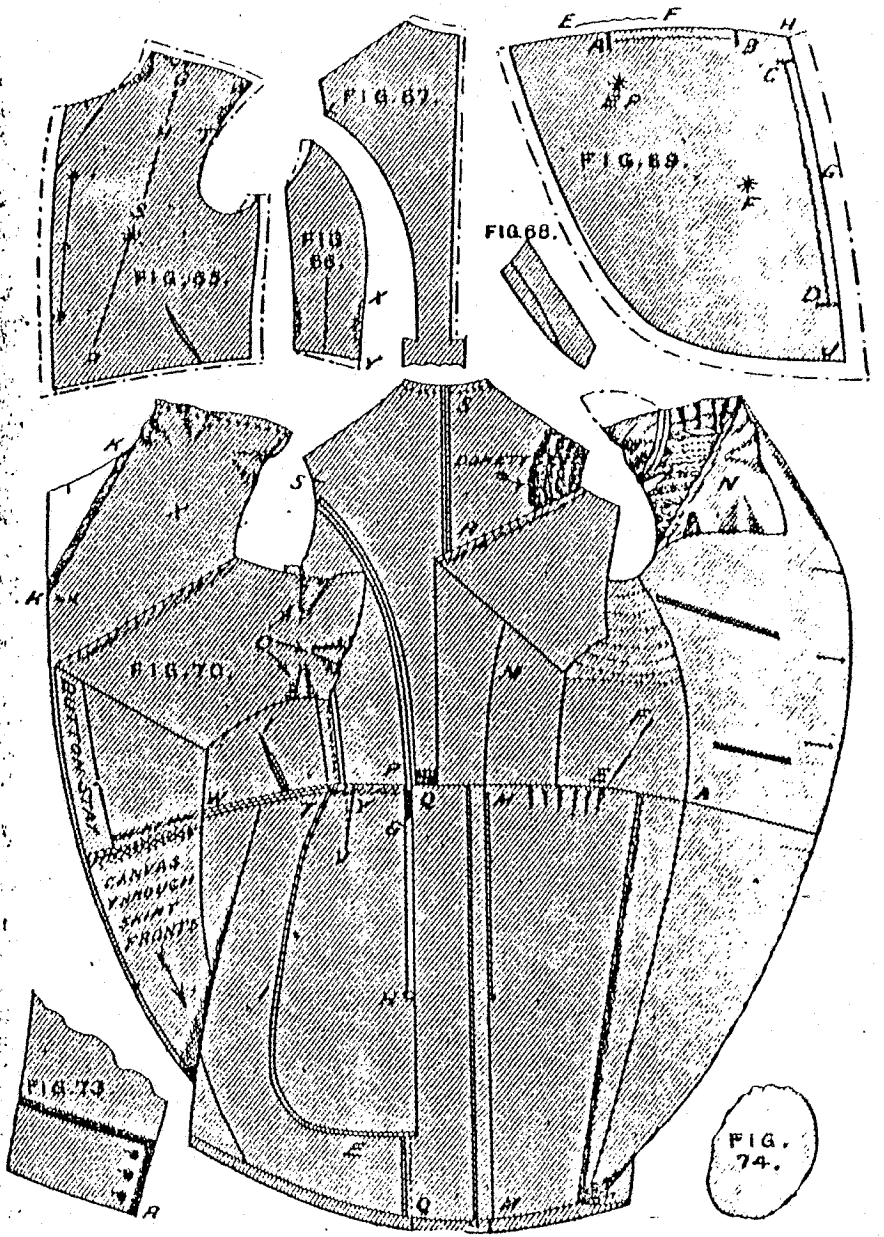
Shrink the hollow of shoulder G H S (Fig. 65), and the middle of the sidebody (Fig 66). Draw in the fronts from ¾ inch to 1 inch, and press back over the breast. Full skirt

on over the hips about 1 inch, A F B (Fig. 69). Provide ample width in the lining of the back and the facing at the shoulder. Let the lining be a little long at the waist, especially in small waisted figures.



Draw in the round of the back of skirt, C to G (Fig. 69), and press forward. Let the left backskirt overlap the right, and make a neat back tack.

Canvas may be continued through the skirt fronts, as shown on the right forepart of Fig. 70, and the facing



illustrated by the sketch of completed left front interior may be accepted as well within approved lines; special attention being invited to the meeting of forepart and skirt facings at A.

SKIRT MANIPULATION

In regard to the manipulation and arrangement of the skirt fulness, there are as many different conditions to be taken account of as in connection with the companion subject of shoulder blocking referred to when dealing with Lounges.

Guide lines, as from A to B and C to D, will, in all probability, be marked by the cutter, and this with a further word as to the extent and location of the hip prominence, will be helpful, and make for efficiency. The following examples may be taken as illustrating the difference of treatment necessary for varieties of hip and seat form: Morning Coat suit orders for two clients. One will take $\frac{3}{4}$ inch round marked on at G (which would have to be drawn in and pressed back in the direction of F) with just a very little waist fulness kept on from A to B. For the other, the skirt waist fulness must be held on from E to F, and subsequently worked down towards E P, while the pleat run from H to J would be practically a straight line, requiring little or no manipulation, but simply held firm by slightly snug pleat linens.

The "bridle" is shown from K to K, on Fig. 70, and from O the arrows point to the canvas wedges which have been inserted to meet the straining out of the corresponding forepart. N on the left forepart of the same diagram also indicates that the shoulder facings have been blocked with the same end in view. The hair-cloth is here shown reaching to the scye edge of the canvas, but the cut-away arrangement, with circular piece of canvas (see Lounge-making), will generally be more effective. The shoulder end pad composed of graduated layers of domett is suggested, and domett is also carried around the back scye in preference to wadding. Special care when sewing and pressing the waist cuts will be necessary to avoid traces of a pucker at I. It will also be noticed that a cut has been made in the forepart lining from E to F.

A cleaner, thinner finish will be possible when, after trying-on, the forepart waist inlay from W to P has been removed. The same holds good in relation to the back inlay; that represented by the dot and dash extension of Fig. 67 being cut away as from S to R of Fig. 70, after fitting-on.

PLEAT POCKETS

In view of what has been written concerning the manipulation of the skirt waist and pleat fulness, the importance of effective pleat pocket insertion will be readily appreciated. In no case must the pocket be allowed to counteract or interfere with the form already given to the hip drapery; such as, for example, would take place if a perfectly flat pocket were placed in a much worked skirt. Generally, the following would be a safe course to pursue: mark a straight line on the pleats from a point $\frac{1}{4}$ inch in front of the side-seam finish (near P, on Fig. 70), to the bottom of the back skirt, Q. Now place the pocket in position (in two separate pieces for preference), cut it to shape, allowing $\frac{1}{4}$ inch round on the sewing-to edge from Q to Q.

When sewing on the pocketing, keep the edge of the silesia to the line first marked, which brings the actual sewing in line with the sideseam, so that the lining in the completed forepart may finish as illustrated by M M M on the left side. Hold on the sewing edge of pocketing a trifle easy, keep it to the straight line marked, and press forward the round to follow the outside form of the skirt.

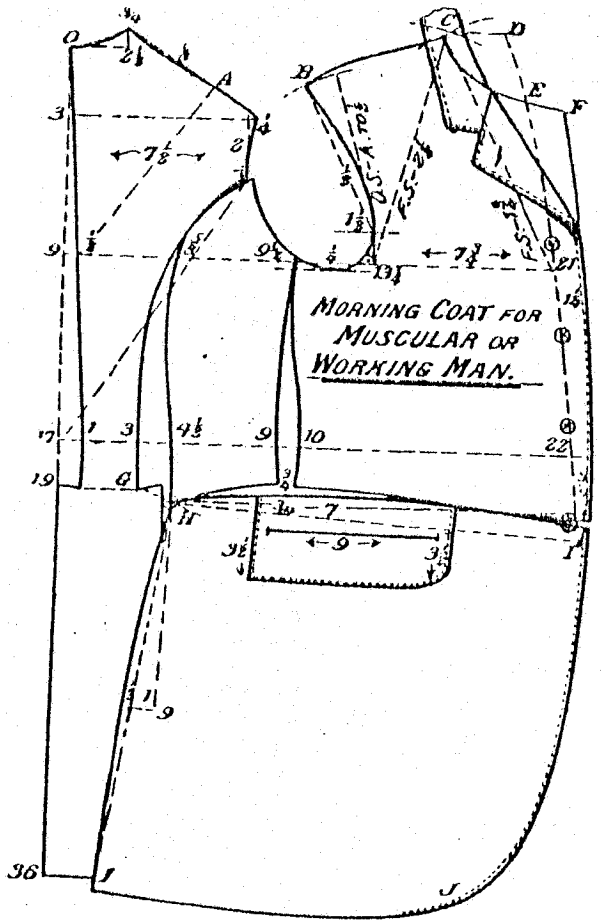
The inturned top edge of the pocket-mouth should be furnished with a strip of linen or staytape from G to H. The top edge of pocket may also be snipped from Y to V, and the top edge of slit overlapped to throw a little fulness just where it will be required; after which it should be securely fastened down on the opened waist-seam.

When the pocket is cut in two pieces, instead of being doubled over, allow the edge of the half nearest to the outside skirt to project a trifle beyond the remaining portion at T, I, E.

Dia. 74 shows how the fulness of sleeve should be distributed in the scye.

WORKING MEN'S COATS

Special Features: General features same as a morning coat, but cut with a more forward front, a fuller skirt, and an easy scye. If the measures are taken on the customer direct, they will accurately indicate the size of shoulders, &c.



but it will be well to provide ample ease in addition to that.

THE SYSTEM

Draw line O 36.

O to 3 one-third depth of scye.

O to 9 depth of scye.

O to 17 natural waist length.

O to 19 fashion length.

O to 36 full length plus seams.

Draw lines at right angles to O, 3, 9, 17.

17 to 1 one inch, and draw back-seam.

O to 2½ one-twelfth breast less ½ inch.

2½ to ¾ three-quarter inch.

2 inches below 3 mark off the width of back plus seams, and curve out to ⅛.

Draw shoulder-seams from ¾ to ⅛.

Make the back scye about one-eighteenth breast.

Draw a line from top of sideseam to 17, and hollow ⅝.

Make the back waist about the same width as the back scye.

½ to 21 the half-chest plus 2½ to 3 inches.

From 21 mark back the across-chest measurement, and so find 13¼.

From 13¼ sweep by the front shoulder measure less the width of back neck.

Add ¾ inch to this quantity, and sweep from 21.

Sweep from 13¼ in the direction of B by the over-shoulder measure less ½ to A of the back.

Make the front shoulder from C to B a trifle less than the back.

Shape the scye by the points, obtained, sinking it a little below the depth of scye line to provide extra room.

Take out 1½ inch suppression between 3 and 4½, and 1 inch between 9 and 10.

Measure up waist to measure plus 2½ to 3 inches.

C to D one-twelfth breast less ½ inch.

D to E the same as C to D, or to taste.

Add on 1¼ inches button-stand as far down as it is desired to button, and then round away to the style wanted.

Make a pivot of the top of sideseam, and sweep from G to H, and square across to the front.

Hollow over the hips ¾ to 1 inch.

FOR THE SKIRT

Drop down 1 inch at front.

By this point square down from H to 9.

From 9 to 1 one inch.

Add on ½ inch of round.

Make length to agree with back after providing for two seams at waist.

HINTS ON MAKING.

Working men's coats should be made up strongly, and all pockets should be well stayed. The sleeves should be put in seye, with a forward-hanging and the button strongly sewn on. Clumsiness must be avoided, for it must ever be borne in mind that the bespoke article should have both better finish and better style than the ready-made article. Strength may be imparted without clumsiness, and general neatness of finish is simply a matter of care and attention.

CORPULENT MORNING COAT.

The corpulent figure is usually met with in men in the prime of life; few young men are corpulent, and old men seldom retain the full measure of their corpulency when they become advanced in age.

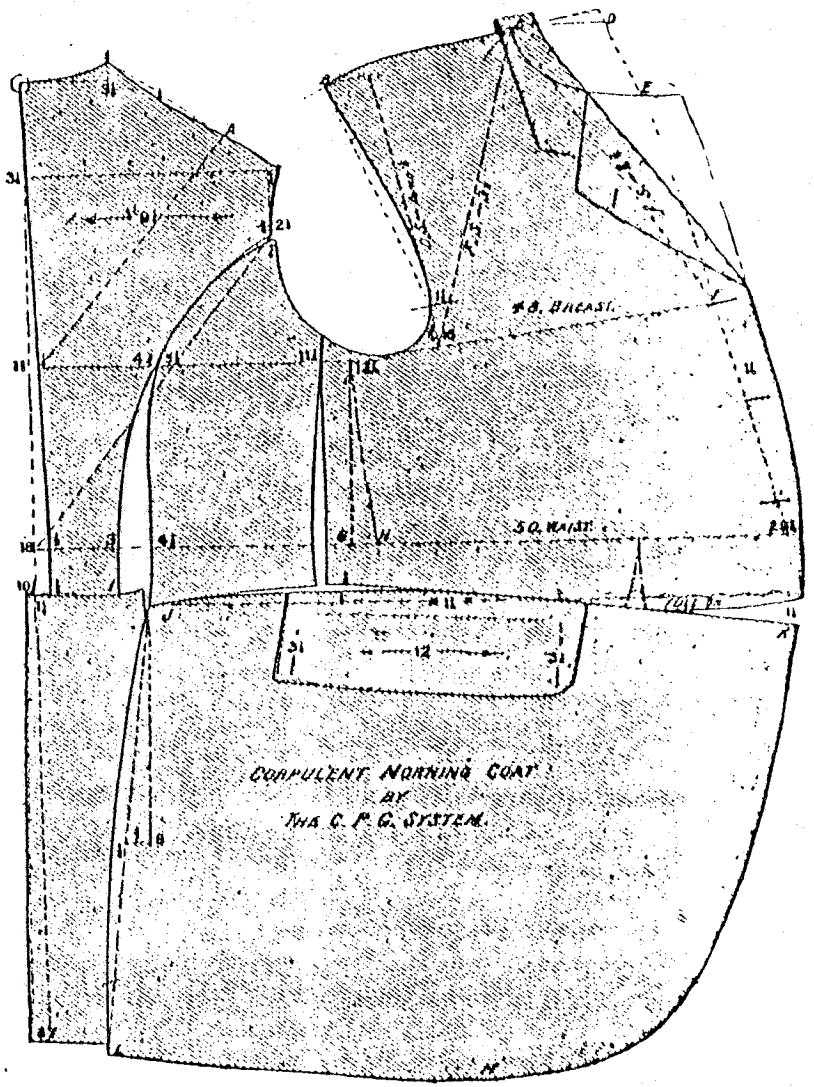
The corpulent figure has usually many special features of disproportion, though the term "corpulent" is generally taken to imply an increased size round the waist section, though, strictly speaking, it means excessively fat or fleshy, thick, dense, &c., and this is really the best definition of the corpulent figure, for the cutter will find it not merely a matter of extra waist circumference he has to deal with, but with a fleshy style of figure generally.

If we bear in mind the fact that the skeleton, or bony frame-work of the body, does not alter in size after maturity is reached, it will be easy to realise some of the peculiarities of the corpulent figure. The shoulders develop much more slowly than the rest of the body, and, consequently, they bear a smaller proportion to the chest measure than the normal figure.

The width being increased without adding to the depth makes the shoulders squarer.

The increased size of waist takes place mostly at the front, and this causes the figure to assume an erect attitude.

The hollows of the waist being filled up, the figure is flatter in the blades and hips.



The width of the body being increased without any increase in the size of the bones from spine to finger-tips,

the arms get shorter, and in this matter the legs follow suit, so that both arms and legs are shorter.

The figure standing erect, the arms are naturally backward hanging.

The shoulders being squarer, and the neck fleshy, the figure is short-necked.

To sum up these, we find the corpulent figure is erect, flat at blades and hips, large waisted, square shouldered, short in arms and legs, and backward hanging in the arms.

THE MEASURES

should be taken on the customer in the way previously described, and if these are taken accurately, full provision will be made for the larger number of the peculiarities The depth of scye will be much shorter than a proportion of the chest would indicate. The front shoulder will be longer in relation to the depth of scye, and the over-shoulder will be large in relation to these two, but small as compared with the chest.

The variations to be made in the system are: a reduction of the amount, to take out between back and sidebody; an increase in the size of waist at the side and front of forepart, and an increase in the length of the forepart in front.

The sleeve should be made more backward hanging.

THE BACK

Draw line O 37.

O to $3\frac{1}{8}$ one-third depth of scye, or a little less.

O to 11 the depth of scye.

O to 18 the natural waist length.

O to $19\frac{3}{4}$ the fashion waist length.

O to 37 the full length plus $\frac{1}{4}$ inch.

Draw lines at right angles to O, $3\frac{1}{8}$, 11, and 18.

O to $3\frac{1}{4}$ one-twelfth breast less $\frac{1}{4}$ inch.

$3\frac{1}{2}$ to $\frac{3}{4}$, three-quarters of an inch.

18 to $\frac{1}{2}$, half an inch, and draw back-seam from O to $\frac{1}{2}$.

Measure off the width of back about 2 inches below $3\frac{1}{8}$, and curve back scye about $\frac{1}{4}$ inch.

Draw shoulder-seam from $\frac{3}{4}$ to $\frac{1}{4}$, hollowing it $\frac{1}{8}$, as shown.

Make back scye from $2\frac{1}{4}$ to $2\frac{1}{2}$ inches, and draw a line from $2\frac{1}{4}$ to 18.

Hollow side-seam $\frac{3}{4}$ on depth of scye line.

Make back about $2\frac{1}{2}$ inches wide, and complete back as shown.

THE SIDEBODY

Take out $1\frac{1}{4}$ inches between 3 and $4\frac{1}{4}$, and $\frac{1}{4}$ inch between back and sidebody at top of sideseam.

Make width of sidebody to taste, say 1 inch less one-fourth breast from point $\frac{1}{4}$.

Square down, and take out $\frac{1}{2}$ inch under the arm as shown.

Make point $\frac{1}{4}$ a pivot, and sweep from I to J.

Square a line across from J, and draw waist-seam by curving up over the hips $\frac{3}{4}$ inch.

Complete sidebody as shown.

THE FOREPART.

$12\frac{1}{4}$ is one-fourth of the breast from $\frac{1}{4}$ of the back.

Square down to G, and mark forward to H one-sixth of the disproportion.

To find disproportion, deduct 4 inches from chest measure, thus: 48 minus 4 equals 44, which is the proportionate waist; the difference between this and the real waist is the disproportion, thus the difference between 44 and 50 is 6 inches, so that from G to H is 1 inch.

Square line across from $12\frac{1}{4}$ to F by $12\frac{1}{4}$ H, making $\frac{1}{4}$ to F the half-chest measure plus $2\frac{1}{4}$ inches.

F to 16 the across-chest measure.

From 16 sweep by the front shoulder measure less O $\frac{3}{4}$ of the back neck.

Add $\frac{3}{4}$ inch to 1 inch to this quantity, and sweep from point F, and where these segments intersect each other locates point C.

To find point B, sweep by the over-shoulder measure less $\frac{1}{4}$ to A of the back.

C to B $\frac{1}{4}$ inch less than width of back shoulder.

Shape scye as shown.

C to D and D to E are one-twelfth breast less $\frac{1}{2}$ inch.

Measure up waist to half waist plus 2 inches.

Shape waist-seam as shown, making it a little round about 3 inches from the front.

Add on 1¼ inches for button-stand, and complete outline of front to taste.

THE SKIRT

Square down from J 9 inches.

From 9 mark back 1 inch, and draw line from J through 1 to L; add on ¼ inch of round.

Take out ¼ inch between skirt and forepart at hips, and 1 to 1¼ at K.

Arrange the run of front to agree with the run of forepart, and complete as shown.

The size of the flap on the hips is a matter of taste; in a big coat like this it should not be too small, and should be located as follows: Find the centre of skirt at X midway between J and K; mark back from this to * 1½ inches and arrange flaps equally on either side of this.

The sleeve is cut as usual, taking care not to get the elbow and cuff too wide, or to provide too much round on the sleevehead.

HINTS ON MAKING

In making-up coats for corpulent figures, it will be well to bear in mind there are very few hollows to provide for; still the shoulder should be worked up in the usual way, and the front edge drawn in over the breast.

The special feature of the making-up must be the working up over the belly. Many firms take out an inverted V, as shown by dot and dash line; others merely draw in the bottom of forepart both at waist and bottom of front; in any case a receptacle must be formed for the prominence at front of waist. It is often advantageous to insert a half-ply of wadding at the front of scye-point 16, as corpulent figures are often poor at that part.

The sleeve must be put in to hang backward, and the collar should be made up with a shallow stand. The general finish must be neat, and unobtrusive, and everything done to make the figure appear smaller and less disproportionate.

Pockets are generally put in under the flaps on the hips, and the breast-pocket is put on the inside.

In sewing on the skirt it will not be necessary to full on much over the hips, as that part of the figure is flat as compared to the normal.

D.B. FROCK COAT

Special Features: Close-fitting at waist; finished with a sewn-on lapel which forms the overlapping part, it being the correct thing for the lapel-seams to come exactly on the top of each other. The fronts usually fasten with three buttons, but buttoning-high fronts have four buttons. For summer wear they are often made with narrow fronts, with the view of their being worn unbuttoned. The skirts should form a continuous run with the lapel.

THE SYSTEM

Draw lines at right angles to O.

O to 3 one-third scye depth.

O to 9 depth of scye.

O to 17 natural waist length.

O to 18½ fashion waist length.

O to 41 full length plus seams.

Draw lines at right angles to these points.

17 to 1, 1 inch.

Draw line O to 1, continuing it down to line 18½, as shown.

O to 2½ one-twelfth breast less ½ inch.

2½ to ¾, three-quarters of an inch.

Two inches below 3 measure across the width of the back plus two seams from the back-seam to the back scye.

Curve out to ⅜.

Draw shoulder-seam from ¾ to ⅜, as shown.

Make width of back scye one-eighteenth breast or to taste.

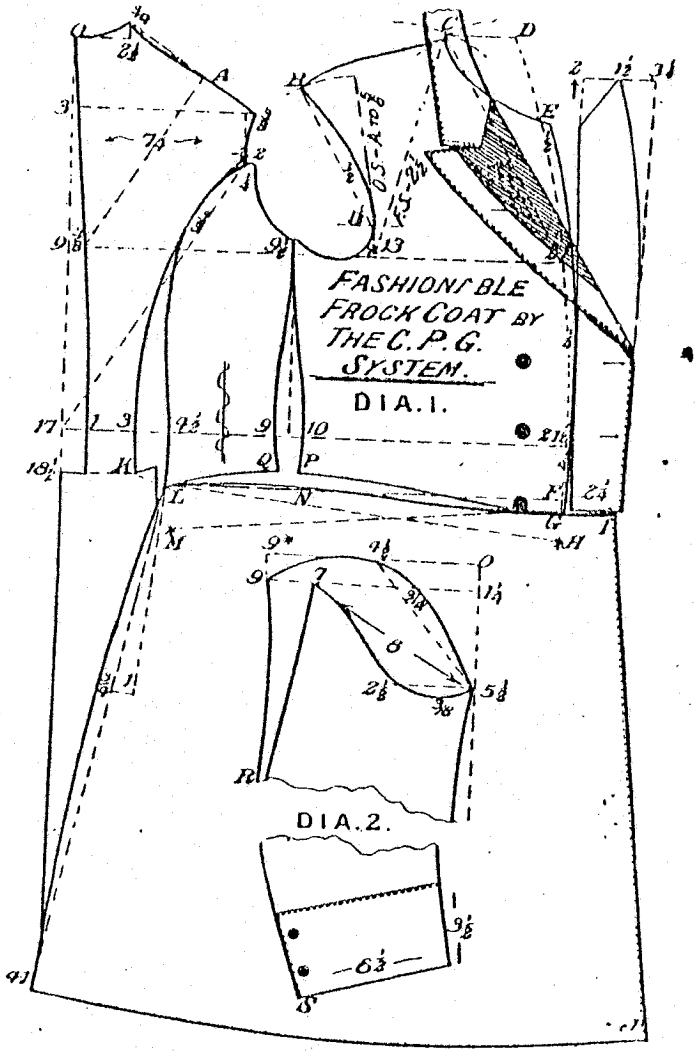
Draw line from 2 to 17, and hollow on the depth of scye line ⅝ inch or ¾ inch. Make the width of back waist about the same as the back scye. Mark out 1 to 1½ inches from K as shown.

THE FOREPART

9 to 21 half-chest plus 3 inches.

21 to 13 the across-chest measure.

From 13 sweep in the direction of C by the front shoulder measure less O to ¾ of the neck-point.



Add 1 inch to this quantity and sweep again, using 21 as the pivot, and where the two segments cross each other at C locates the neck-point.

Measure from ⅜ to A. Deduct this from the over-shoulder measure, and by the remainder sweep in the direction of B. Make the width of front shoulder a trifle less than back. Shape the scye from B, as shown, letting it touch a line drawn up at right angles to 13, about 1½ inches up from the depth of scye line, or letting it curve round to within ¾ of the angle

C to D one twelfth breast less ½ inch.

D to E about ½ inch more than this or to taste.

THE SIDEBODY

Take out 1½ inches between 3 and 4½, and take out ¼ inch at top of sideseam, and draw sideseam.

Make point 2 a pivot, and sweep from K to L.

Square across from L and hollow up to Q 1 inch.

⅜ to 9½ is one-fourth breast, from which point square down and take out 1 inch suppression, as from 9 to 10.

Spring out from 9 to Q and 10 to P, and shape waist-seam as shown, dropping it a very little below F.

Measure up waist to half waist plus 2 inches.

Draw breast line from D through 21 to 21½ beyon which add on ½ inch at breast and ¼ inch at waist, to provide for ease at chest and lapel seam.

THE LAPEL

Draw sewing-to edge of lapel straight for a button-three Frock. Make the shape of front to taste, say upwards slope 2 by 1½ inches.

Mark across at top 3¼, and make the width at waist 2¼. The outline given to the lapel in different firms varies considerably ; the outline given here is a medium one

Lapels are now invariably cut on the crease and manipulated into shape.

THE SKIRT

F to H 2 to 3 inches.

Draw line H to L, and square down to 19 inches always, from which point mark back 1 inch. Draw line from L through them and add on ¾ inch of round.

Measure off length to order

L to M the same amount as F to H.

C to I ½ inch less than width of lapel.
Square down from Q to J by M.
Make length of skirt from F to J the same as L to 41.

THE SLEEVE

This is the same as previously described.

O to 5½ the width of the scye.

5½ to 1¼ the balance of the sleeve, which may be found as a rule by measuring, going from back pitch to scye line plus ¼ inch.

1¼ to 9 size of top scye between the two pitches, when put in a closing position at shoulder.

O to 4½ half 1¼, 9.

5½ to 7 size of under-scye between the two pitches.

Hollow forearm at elbow 1 inch.

Make width of cuff equal to one-sixth breast plus ½ inch, and finish to taste.

HINTS ON MAKING

The lapel is cut on the crease wide enough to reach to the silk facings. The forepart is covered with domett.

The silk facings are put on to come to the ends of the holes in the style shown on the diagram. The cuffs are made up 3½ inches deep, and finished with two or three holes.

Ample length should be given to the linings at the waist, and the shoulders should be made up with the same care as usual.

The ends of the lapel and collar are never sewn together in the best trades, and in many good-class firms. a little light is allowed to show between them.

Care must be taken to get the waist-seam to run level at the front with the opposite side, so that it shall form a continuous line when buttoned.

The silk facings extend to the waist and through the shoulder.

A pleat should be left in the lining down the centre of back and over the hips.

The flower-hole is usually made to run with the end of the lapel.

FROCK COATS—THE POSITION OF SEAMS

The draft on page 61 represents the correct position for each seam, and we will state at once that, as they are admirably placed so as to fit over the prominences and depressions of the figure, we do not advocate any serious alteration, especially when the full measures are taken, and the coat drafted according to the instructions there laid down. The sideseam, for instance, passes over the blade, and hollow of waist, and into the back scye; then, again, the underarm seam, if placed according to our instructions, will be found to come just above the hip-bone where the greater part of hollow exists, and being suppressed at that part, it carries fulness upwards for the muscle just below the back scye, and downwards for the hip joint. The waist and shoulder-seams have equally important missions to fulfil, so that we warn our readers, before deciding on any alteration, to carefully consider as to whether such is necessary for the fit or appearance of the garment.

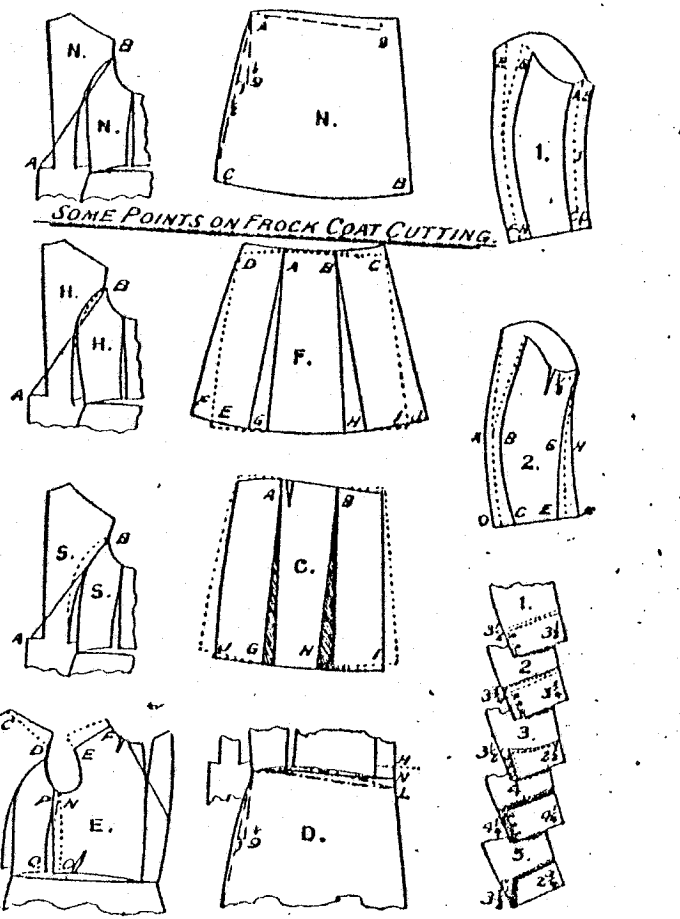
There are some firms who make a practice of putting a cut at the waist for all figures, varying its position and directing according to where the prominence takes place. For medium and small sizes it is arranged 4 inches in advance of the underarm-seam, and slopes towards the breast, and for corpulent shapes it is placed 5 or 6 inches back from the centre of front. This is a very useful cut which we advise to be used for the prominent-chested figures and corpulent, but is not required for normal and stooping types. Cuts should always be basted and correctly located at the try-on previous to cutting. We have also come in contact with cutters who invariably cut a hollow sideseam and small sidebody (*see* diagram); and others just the reverse; and as such variations need special manipulation, we offer a few suggestions on both cutting and making-up.

The diagram marked N indicates the normal pattern with ¾ inch of round added above line B A, and will require to be put together evenly, and have the bottom of sidebody strained down slightly.

Diagram H H shows a more hollow seam with 1 inch or 1¼ inches of round added. In this instance, the sidebody will have to be fulled on to the back.

On Diagram S is shown the straighter seam, and in putting these edges together keep the sidebody tight just over the round and full the back on to it.

N is the normal skirt, with the square sloped 2 inches at front, as shown on the diagram of frock coat.



Diagrams F and C show varying widths of skirt; F, the full style, may be obtained either by dropping the square from $2\frac{1}{2}$ to 3 when drafting, or by taking the normal and utting up at G and H, and opening each cut 2 inches.

This style, having a hollow seam, requires less fulness at hip.

C is the reverse style, and requires opposite treatment, including more fulness at hip. Occasionally a V is inserted on stout materials, as marked, but this is not generally favoured.

D indicates varying depths of front waist-seam, and may be altered at the cutter's discretion. It often happens that when the garment is fitted on this is either too high or too low, whilst other parts are correct.

When altering, care must be taken so as not to destroy the run of the bottom or the spring over the seat.

The sleeve diagrams show some alterations in the position of the seams, which must be carried out with care, and not applied to materials which do not lend themselves easily to manipulation, or a twist will be the result.

We have not very favourable views on this subject, as we believe the normal type has both its seams adjusted according to the shape and movements of the arm.

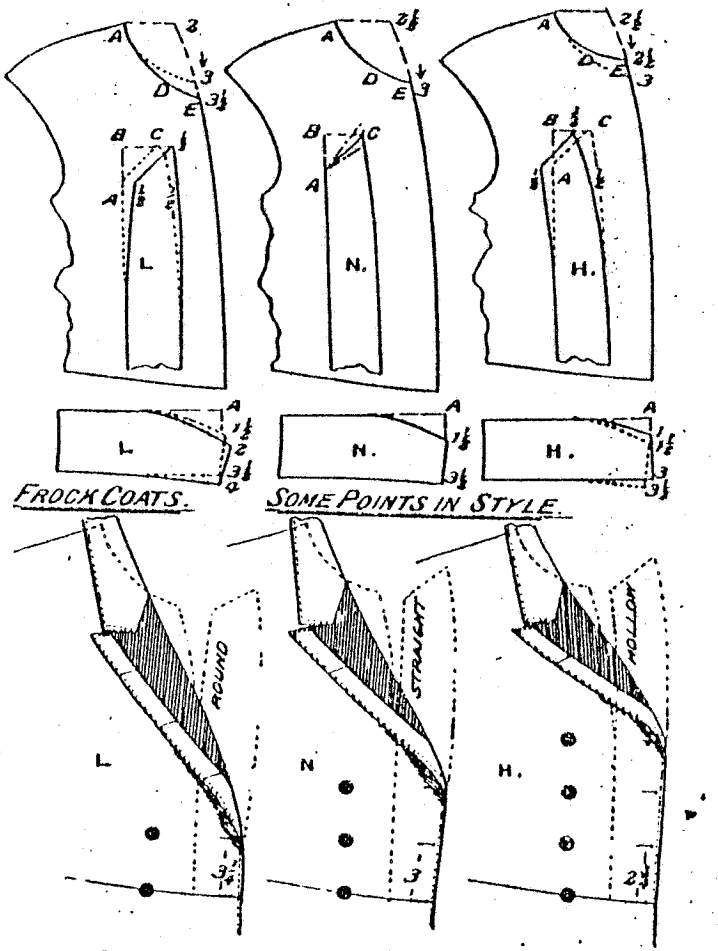
The alteration at forearm, on Diagram 1, is most commonly used, and the other styles occasionally resorted to.

When making these up, full on the elbow of top-sleeve and stretch the hollow of top-side at forearm. Some cutters are in the habit of putting a V under the arm, which is not only unnecessary, but does away with the very means which enable us to swing our arms forward or backward with ease, therefore, in preference to this, we advocate a pleat, or, better still, $\frac{1}{4}$ inch to $1\frac{1}{4}$ inches of fulness at the deepest part of scye. The five styles of cuffs need little explanation. Suffice it to say that they are the styles now being made up in the West End. 1 represents the plain single-stitched style; 2, the double-stitched separate cuff; 3, a single-stitched style of the gauntlet type; 4, a flat-braided cuff; and 5, the bound edge with three buttons, also of the gauntlet or turned-back style.

FROCK COAT FOREPARTS
SOME POINTS IN STYLE

There are many cutters and journeymen who have their own pet lapel and collar, which they generally cut to a medium size, and use them for all styles of fronts. The

lapel is cut and basted, together with the collar, or a dummy collar kept for this purpose, and which may have done considerable service in this way. Having adjusted the roll, the making-up is proceeded with.



Now we do not wish to criticise this method, as it invariably produces good results when the coat is fitted on twice, and the depth of gorge and length of collar adjusted with care; in fact, we should ourselves cut a straight lapel, and proceed in the same way, if we were uncertain as to

the style of front required by the customer; but when definite instructions are given, we are able to cut the collar and lapel in harmony with the style, and have, therefore, prepared the opposite page of diagrams, which we are certain will prove as useful to the foreman as to the student.

In the case of the latter, he cannot go far wrong if he carries out the method in its entirety, whilst the principle may be safely applied to any medium rolling lapel and collar of the foreman's own production.

We invite attention to the diagrams of the medium style, buttoning three, those marked N, and which are so favoured at the present day. The lapel for this is cut straight at its sewing edge, and as a guide for the peak, we mark up from A to B 2 inches, and across to C a like quantity. This may be varied, however, according to taste and style.

A low roll requires a more square cut, whilst for the high one we should make it more pointed, as shown by the upper dot and dash line. The gorge is drawn one-twelfth, minus ½ inch out from A, and one-twelfth down, and the button-holes are placed 3 inches apart, starting from the waist-seam.

Now, suppose we turn this lapel down to the second hole: we get a great deal too much length to the outer edge of the lapel and collar, then, again, if we raise the turn, say the distance of the space between the holes, we obtain a drag round the edge of the collar and lapel, and the step widens considerably.

It will at once be seen that a low turn requires less length of edge, and the high shape a greater length than the normal.

There is a great difference of opinion among cutters as to the correct method of varying this, for whilst some use the same lapel, and straighten or crooken the collar, others vary the working-up of the fronts, and make the sewing edge of the lapel either hollow or round, to reduce or add to the length of edge, as required. The method we advocate is clearly shown by the diagrams on the opposite page, and consists of cutting each part in accordance with the style required.

The first series of diagrams, marked L, shows the gorge lowered, the lapel rounded, and the collar crookened ½ inch for the low roll, and those marked H illustrate the opposite alteration for the high turn.

Silk facings are felled 1¼ inches off the edge, and they may be carried well over the collar-seam at the top of the turn if desired. This method is often adopted, as it imparts more style to the lapel, and tends to reduce the width of collar, and make the step appear lower.

The long, soft roll is still commanding great popularity, and we have endeavoured to reproduce this by our forepart marked L. The collar is pressed dead round the back and sides, and the crease gradually becomes extinct as it reaches the top hole. The second hole should be placed 3¼ inches above the waist-seam for this style, 3 inches for the medium roll, and 2¾ for the high turn.

Lapels are generally made 2¼ inches wide at the bottom, and the buttons must stand as far back from the centre-seam as the eyes of the holes are in advance of it.

HINTS ON MAKING

We now come to the important subject of making-up, and we hope these few remarks upon the interlining and manipulation of a Frock Coat, together with the diagram, will suffice to enable our readers to grasp many of the latest approved methods relating to this subject.

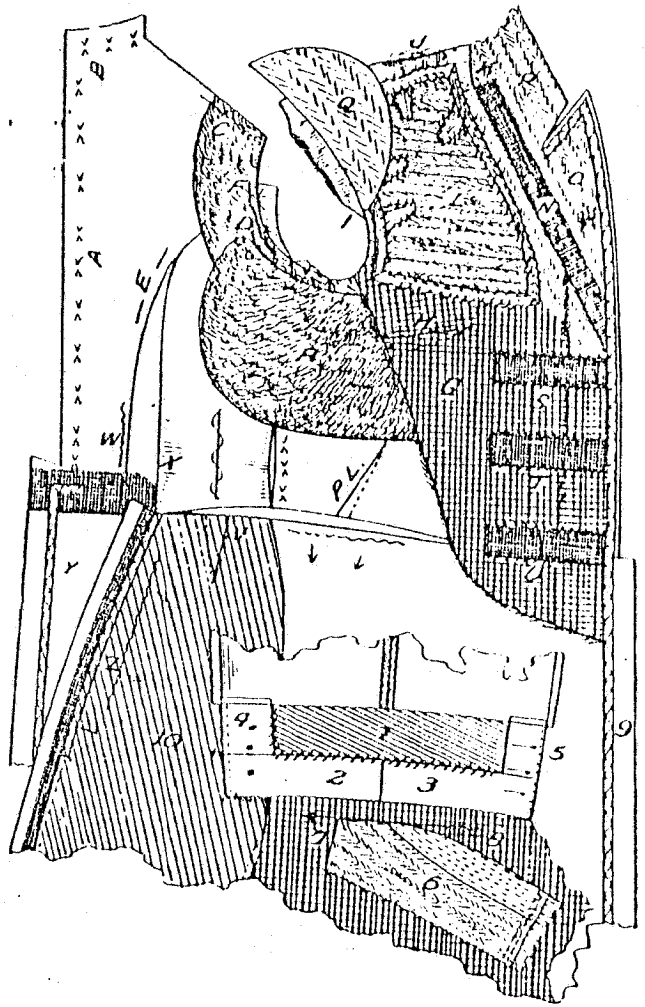
The manipulation must not be carried out too hurriedly, as it is important that the iron should be worked on the parts till they nearly dry, or the material will almost assume its normal condition.

Thoroughly stretch the shoulder, as indicated by the wavy lines, I J K, and slightly strain the sidebody-seams down as indicated. Shrink the round of back pleat, and the inch of fulness of the waist-seam well forward, so that a receptacle is made for the seat, hip and thigh. Carry out the same plan with the round on lapel-seam, of which the system provides ¾ inch of extra length, carefully pressing the surplus stuff over the breast.

THE CANVAS

for the foreparts is cut straight at the lapel edge, and it extends well below the waist-seam, through the shoulder,

and to front edge. The edges at shoulder should be slashed, and V's inserted at I J and K, in order to produce the same form as we have given to the cloth. A V must also be taken out under the breast, as H.



An extra piece cut on the straight must be padded on to this as indicated by L. This is often substituted by hair-cloth, in which case the usual V's must be inserted, and the edges must be covered by bias silesia strips.

When cutting the collar canvas, see that the sewing-on edge at step is perfectly on the straight, then the remainder will be sufficiently biassed to admit of it being stretched round thoroughly. (See arrow, also padding of fall, stitching of stand drawing-thread, and the two halves overlapped and stitched.)

THE LINEN STAYS

for the buttons are indicated by S, T, and U, and that for the bridle by N. This latter piece must be padded in with canvas after having been basted ¼ inch short. The tack is also stayed below W.

The edges, back skirt and pleat are steadied with stay-tape, and fulness so produced must in each case be worked away.

When sewing the sideseam, keep the seam fair at F, and slightly full at W.

From A to B must be sewn with a tight hand, and the fit over the blades and back scye will be improved if the back shoulder-seam is eased at C.

THE WADDING

must vary in the number of plys, according to the prominences and depressions of the figure, which have to be graded off or filled up, as the case may be. It is placed round the back scye as D, and through the sidebody as R.

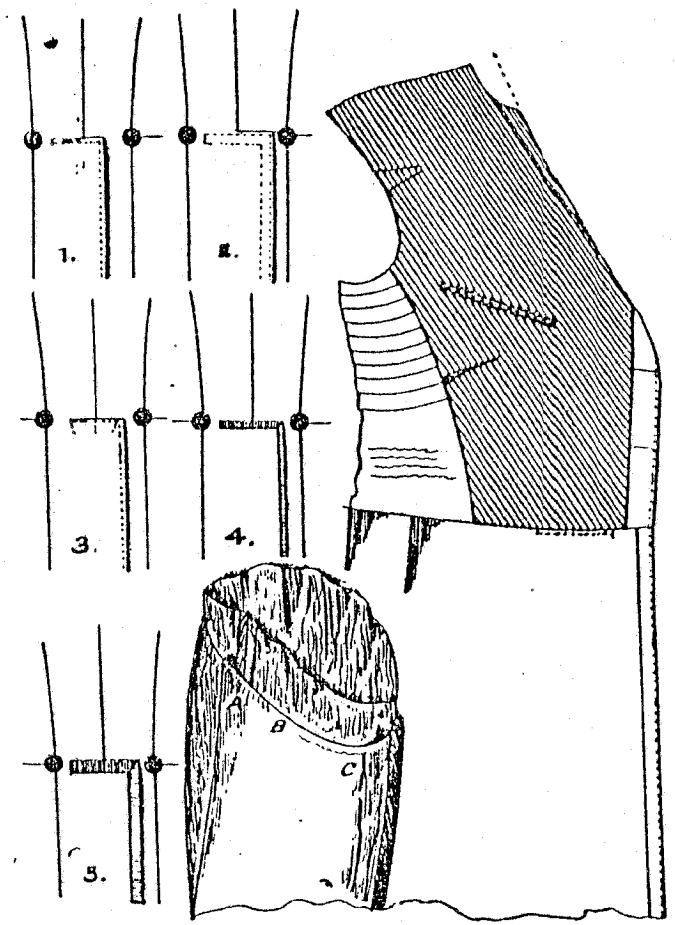
Put the collar on close across the back neck, easy in the hollow of gorge, and close at ends where we have cut out canvas on the straight.

The diagram of cuff will show how this is made up. The space between the holes and buttons is filled up with cloth, which gives it an even and firm finish.

THE LININGS

These should be put in of ample width at the back and shoulders; a pleat down the back is a good thing, whilst excess of width must also be given at the shoulders, otherwise a clean-fitting shoulder is an impossibility. A little extra length should be given at the waist, and sufficient hip and pocket room must be provided by pleats to the linings at the hips. The sleeve lining should be secured to the seams, and ample length given.

The ticket-pocket is often placed at the front of waist, as indicated by dotted lines at front of diagram. The front of the skirt is turned in, and the lining brought to about an inch from the edge.



The facing should be put on as wide as the silk will allow. As a rule it extends to the ends of the holes, and so arranged as to run from the shoulders to the waist, where it narrows.

The breast pocket is jeated through this, and the provision

for the breast is made by means of a pleat, as illustrated. A V is inserted at the shoulder to help produce a hollow to agree with the canvas and outside.

The cloth facing is not continued through the shoulder under the silk, but a piece of domette is joined on to the back of the lapel, and carried through the shoulder.

The stitching at the sides is a matter of taste.

THE SLEEVES

In putting in the sleeves, A to B should be kept tight, and any fulness there may be in the undersleeve should be located at C; the fulness of the topside should start about 1 inch in front of the shoulder-seam, where it would gradually increase for about 3 or 4 inches, when it should ease off down to the forearm pitch.

The scye-seam should be opened, and the facings serged to it securely before the sleeve lining is felled to it. A little wadding at the sleevehead is often an advantage.

We illustrate a variety of black tackings. 1 shows the tacking for a narrow back tack for a single stitched edge; 2 shows a rather broader back tacking and a double-stitched edge; 3 illustrates a medium-width back tacking, with a different stye of finish; 4 illustrates a bound edge, and 5 a flat-braided edge. Sometimes the left back skirt goes right over to the pleat, but more generally, the finish is after the style portrayed here.

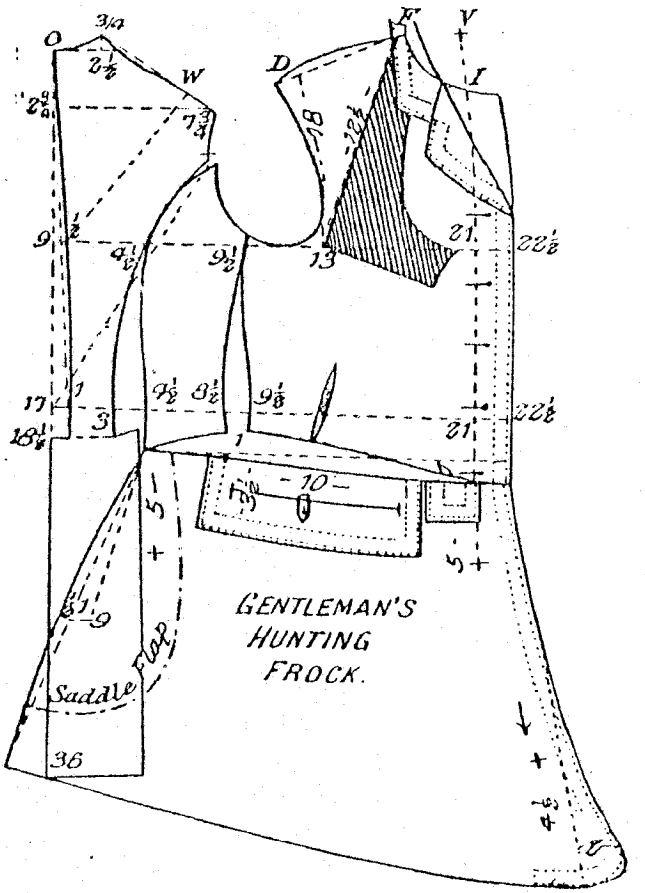
THE HUNTING FROCK

Cut single-breasted, buttoning five up the front, with neat turn made from red cloth or black melton, body lined wool; skirt lined same as outside; edges double-stitched.

The principal points are all found as usual; 3 inches is allowed over the half-breast measure from construction line to breast line, and 1¼ inch button-stand beyond that. To produce the spring of skirt drop down 5 inches from waist line in front, and square from this and hips, and measure down 9 inches, and go out 1 as previously described. To get run of front measure down from hip button 5, and square by this point and waist line, adding on 2 inches extra spring from bottom.

DRESS COAT

Special features: Cut to fit closer than usual; cut to be worn open in front. The lapel rolls to the waist. The skirt is cut in what is known as the swallow-tail pattern, and the general finish is of an ornamental but neat character.



THE SYSTEM

Draw lines at right angles to O.
O to 3 one-third depth of scye.
O to 9 depth of scye.

O to 17 natural waist length.

O to 18½ fashion waist length.

2½ to ¾ is three-quarters inch.

Measure off the width of back plus seams from back-seam to back scye about 2 inches below point 3, curve out to ⅜.

Draw shoulder-seam from ¾ to ⅜ as shown.

Make width of back scye one-eighteenth of the breast.

Make width of back at waist one eighteenth breast, or to taste

Draw line from 17 to 2, and hollow ⅝ to ¾ on the depth of scye line.

Draw side-seam by these points.

½ to 20½ is the half-chest measure plus 2 inches.

20½ to 12½ the across-chest measure.

THE SHOULDERS

From 12½ sweep in the direction of C by the front shoulder measure, less the width of back neck.

Add 1 inch to this quantity and sweep again, making 20½ the pivot.

Where these segments intersect each other locates the neck-point C.

Next sweep by the over-shoulder measure less ½ to A of the back.

C to B a trifle less than width of back shoulder.

Shape scye, letting it touch line drawn at right angles to 12½, about 1¼ inches up, and keeping it well up at back scye.

THE SEAMS

Take out 1½ inches as a standard quantity from 3 to 4½, and shape side-seam of side-body, taking out ¼ inch at top.

½ to 9 one-fourth breast less ½ inch.

Square down and take out ½ inch on either side, as indicated from 8½ to 9½, below which points spring out a little.

Make point 2 a pivot, and sweep from M to N and square across to G

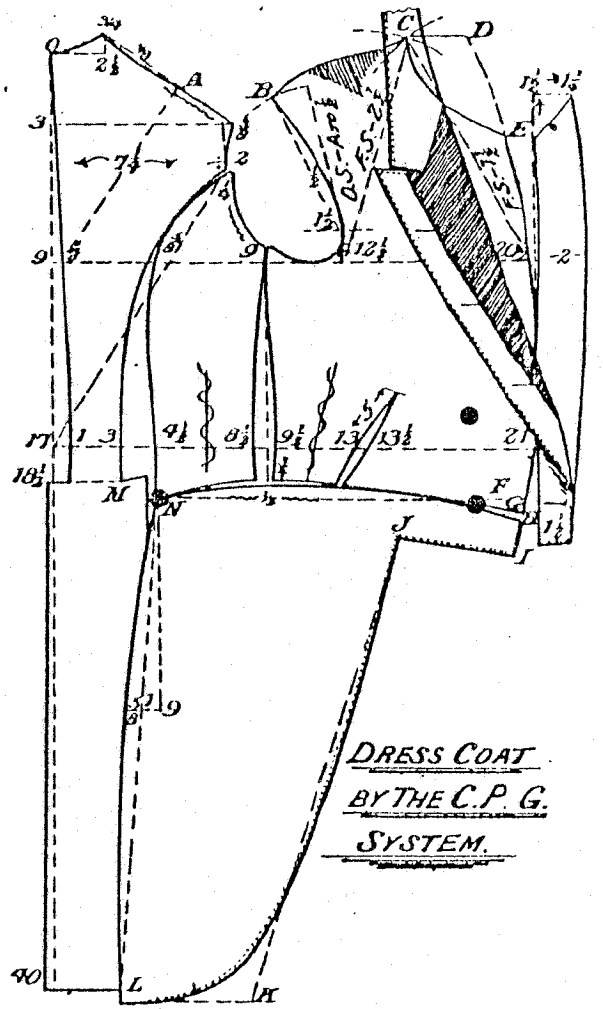
Hollow waist seam 1 inch to ½, and drop it a little at G.

Measure up the waist to the net waist measure.

C to D one-twelfth breast less ½ inch.

D to E one-eighth breast or to taste.

Complete body part as per diagram, and if the figure is very well-proportioned, and a very smart fit is desired at the waist, then take out a fish as shown at waist.



THE SKIRT

Draw line N to 9 at right angles to N, G.

N to 9, nine inches. 9 to 1, one inch.
Draw line from N through 1 to L.
Add on $\frac{5}{8}$ of round.
Take out about $\frac{1}{4}$ inch between forepart and skirt at $\frac{1}{2}$, and about the same at H.
H to I one inch. I to J one-third H N.
L to K one-third H N.
Shape front of skirt as shown, rounding it above K in smart style.

THE LAPEL

Draw a straight line and hollow it about $\frac{1}{4}$ inch.
Make length to agree with the front, including the strap of skirt.
Mark up from E $1\frac{1}{4}$ inches, and out $1\frac{1}{4}$ for slope of front.
Make width at widest part 2 inches, and at bottom $1\frac{1}{2}$ inches.
The lapel is generally cut on the crease, and silk is either brought to the end of the holes, or right to the edge.

HINTS ON MAKING

In the making-up of dress coats the best of workmanship should be used, the shoulder nicely manipulated, the fronts drawn in, and the breast nicely formed. Care must be taken to avoid getting this too far back, otherwise there will be loose material at front of scye.
The lapel should be cut with a crease edge, the silk being brought to the ends of the holes. The edge is neatly stitched, and the silk should be put on as neatly and evenly as possible.
The side-body should be shrunk, and the fulness of the skirts evenly distributed.
The body and skirts should be lined with silk if at all possible, and every effort made to keep this garment as dainty as possible.
The dress coat requires artistic treatment at the hands of both cutter and workman if it is to be a success, and in order to help those who do not have a wide experience of these garments, we have prepared the accompanying diagram.

A special make of thin black worsted cloth of dull surface, and known as a dress coating, is used.
Sometimes dark blue is worn in place of black.
Velvet collars are very popular, even with silk facings.
The buttons used are rather smaller than usual, and are either silk or satin covered.
The pockets in a dress coat are two pleat pockets and one in the left breast, rather low down.

SPECIAL REQUIREMENTS OF A DRESS COAT

I summarised the leading points on the cutting and making of Dress Coats as follows:
Each garment has its special features of fit as well as style, so we will direct attention to those points which appear to us worthy of note.
To begin with, the Dress Coat, as a garment, is intended to be of a light ornamental character, consequently any approach to clumsiness must be avoided.
It is a garment that is never worn buttoned, consequently it must be cut with a front shoulder that is only just long enough, otherwise there will be hanging away at the back waist.
The front of the coat, or at least that part of it in front of the crease row, consisting purely of style, should be formed with that end in view, raising or lowering point 1, advancing or receding point 2 when forming the outline of front, so that the style may be neat and in harmony with present-day needs.
This garment being made for evening wear only, it is desirable it should fit closely. It is also usually made from thin material, which consumes less in making, so that these two points must be borne in mind.
These points may be summarised as follows:
1. Cut back $\frac{1}{4}$ inch narrower all through as compared with Frock Coat.
2. Avoid a long front shoulder.
3. Shape the front of coat with due regard to style.
4. Only allow $1\frac{1}{2}$ for making up at chest.
5. Cut waist to nett measure.

6. Underside sleeve may be more hollowed than for ordinary coat.

7. A collar with a short *fall* is necessary.

NEW VEE SHAPE DRESS COAT

On the opposite page we show how the new style of coat for evening dress wear may be drafted. Special features: short, close fitting waist, long shapely skirts without strap, fronts roll low with pointed rever and lapels cut grown on to forepart. Silk extends to extreme edge.

THE SYSTEM

Rule the centre of back construction line, O, 40, and square O to 2½.

O to 3 one-third of the depth of scye.

3 to 5 2 inches, or one-eighteenth of the chest. O to 9 the depth of scye.

O to 17 the length to waist.

17 to 18 the fashion waist, usually 1 inch.

Square lines across from each station.

O to 2½ one-twelfth of chest. Raise ¾ inch, and shape the back neck.

Mark in 1 inch at 3 inches up from 17, and again at 17 and 18.

Draw the back-seam as shown.

Apply the width across back on line 5, adding ½ inch for two seams.

From 8 to 9 1 inch; 9 to 12½, 3½ inches.

Having completed the scye, we proceed with the front edge.

C to D 2½ inches, as the back neck.

Curve D to 20½.

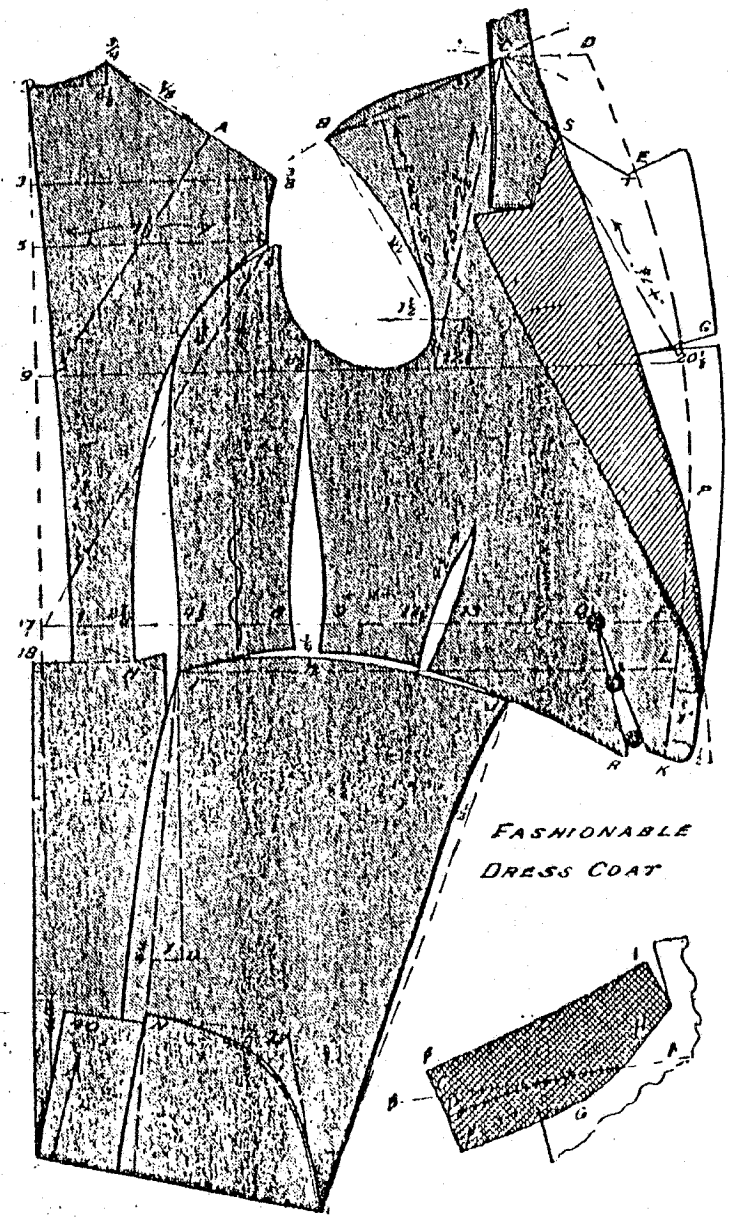
D to E 1 inch more than C to D.

Shape the gorge, sloping well at E, and curving the drawing-seam so that it runs high in the approved style.

S to T not less than 2¼ inches.

Slope E to taste, making it 2¼ inches long from T.

Measure up the waist, adding the back, sidebody and forepart together, making up the half-waist and 1 inch at F, and then mark the vee as shown, cutting out ½ inch.



Take out about 1½ inches at side-seam, and make from 4½ to 8 ½ inch narrower than the side-body measures on the breast line.

From ½ to 20½ measure half the chest plus 2 inches.

From 20½ go back to 12½ the across-chest measure, from which point raise 1½ inches, as shown.

Sweep B from 12½ by the over-shoulder measure less the distance from A to ½.

Sweep C from 12½ by the front-shoulder measure less the back neck.

Now sweep again from 20½, this time increasing the distance from 20½ to C 1¼ inches, so that in the size chosen C is 10 inches from 12½, and 11¼ from 20½.

Make C to B ¼ inch less than the back shoulder length on line A.

Rule from B to the 1½ point to form a guide for shaping the scye.

In drawing the scye curve to within ¾ inch of point 12½, and complete the curve as illustrated.

Square a line down from the outer edge beyond L, and curve the bottom in ½ inch, as shown. L to K 3 inches. F to Q 3 inches; and K to R 1½ inches.

Take out ¾ inch at the fish, which terminates at about ¾ inch above line F 17.

Sweep H to I by ¼, and continue the fashion waist line across parallel to waist line.

Raise ¾ inch for the run of seam, and connect the waist curve to R.

Square down 9 inches from I and go out 1 inch.

Rule from I through 1 to bottom; add ¾ inch of round and complete the length to N, adding 1 inch for making up.

J is placed one-third of whole length of waist-seam back from K, or about 5½ inches.

Make N to M also 5½ inches, and rule to J. Shape run of front edge by a graceful curve, cutting 1 inch away from M, and ½ inch hollow just below J.

CONCLUSION

In the foregoing pages I have described the cutting of all the leading styles of Jackets and other three-seam Garments, Frock, Dress, and Morning Coats, leaving the study of specialities, such as Liveries, Military, Naval, and Clerical Garments, for the next part.

I have endeavoured to infuse as many practical details as possible in the diagrams, so that I might keep the written description as brief as possible. The system of drafting is the same in them all; so that only slight variations are necessary to adapt the system to the various styles. This must prove a great advantage to the student, enabling him to make rapid progress, as well as most advantageous to the experienced practitioner. I have endeavoured to condense the cream of my experience into these pages, and I venture to hope it may prove a real practical help to all members of the tailoring trade, whether they be students at the *Tailor and Cutter* Academy or cutters in practice. Such at least is the wish of

Yours fraternally,

W. D. F. VINCENT.